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FALL FASHION

SURE THINGS

By Wendy Goodman

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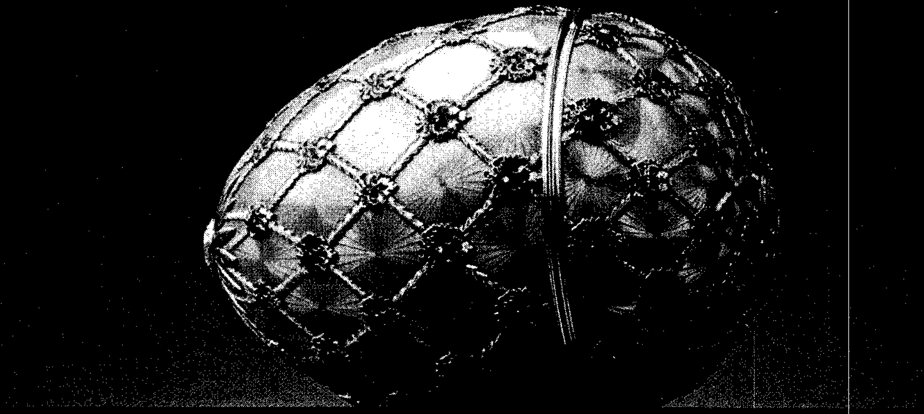
Did Czar Nicholas quibble with Carl Fabergé over the price of eggs?



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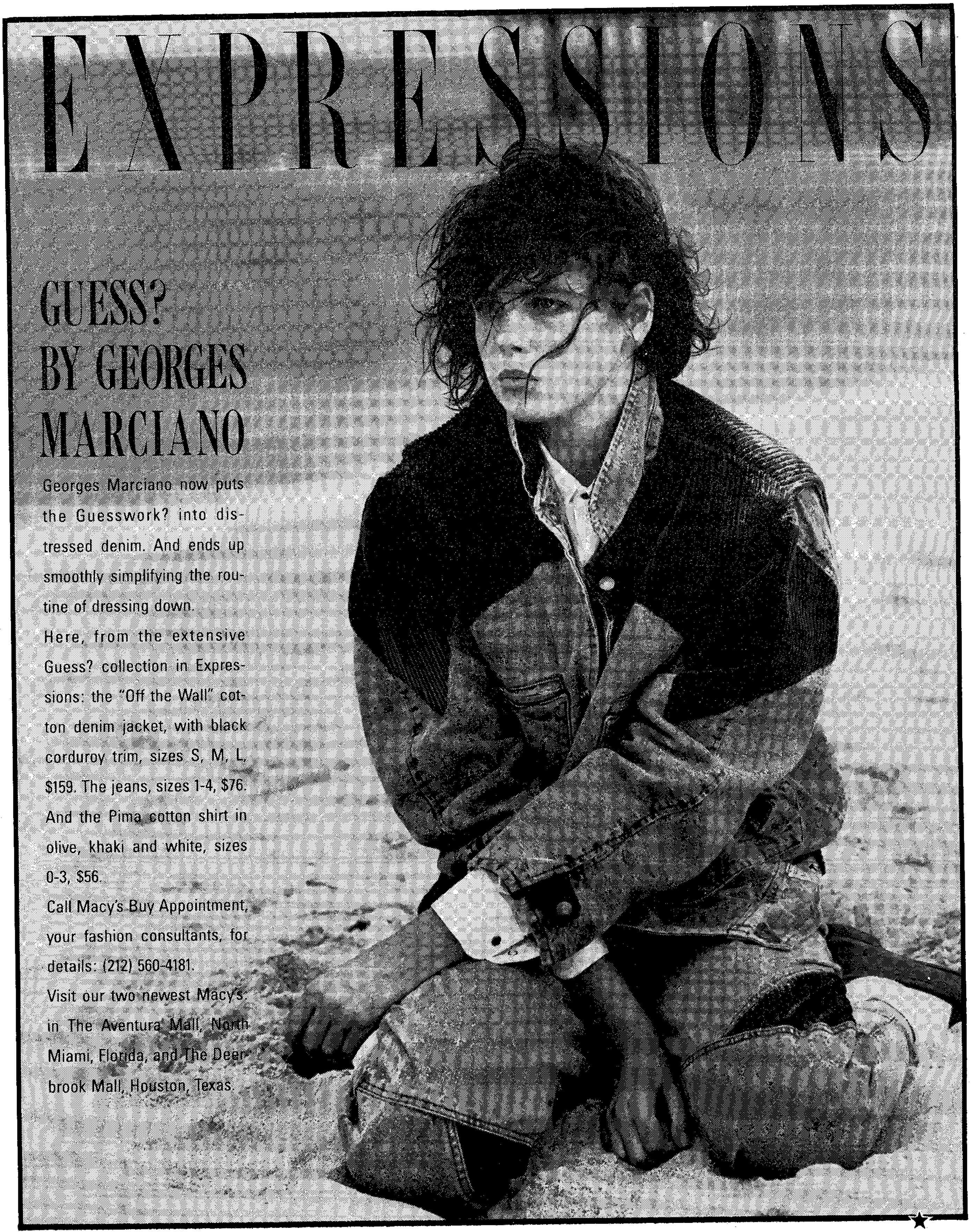

EXPRESSIONS

GUESS? BY GEORGES MARCIANO

Georges Marciano now puts the Guesswork? into distressed denim. And ends up smoothly simplifying the routine of dressing down.

Here, from the extensive Guess? collection in Expressions: the "Off the Wall" cotton denim jacket, with black corduroy trim, sizes S, M, L, $159. The jeans, sizes 1-4, $76. And the Pima cotton shirt in olive, khaki and white, sizes 0-3, $56.

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SFA Today

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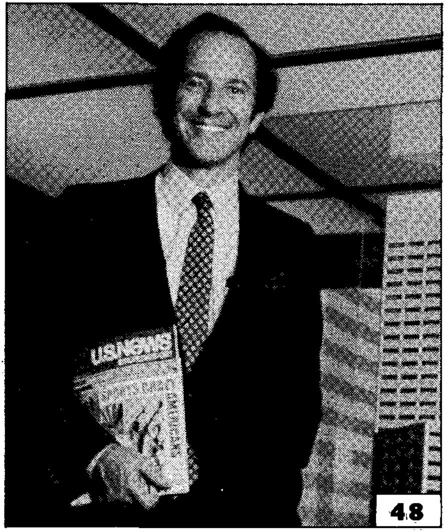
Ronnie Does Dallas

By Michael Kramer

"A choice between a guy who says that he'll definitely raise taxes against a guy who says that he might have to raise them" is the way a Reagan aide sums up the election. But on the eve of the Republican convention, things are not that simple. Walter Mondale has gotten off to a good start, while the president has only reinforced the notion that he's helpless without a script. But the Mondale campaign still lacks direction, and the Ferraro factor might backfire yet. A report.



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The Big News About *U.S. News*

By Edwin Diamond

What exactly does Mort Zuckerman have planned for *U.S. News*? On September 5, Zuckerman, who made his millions in real estate, takes over the smallest of the three major newsweeklies. Unlike *Time* and *Newsweek, U.S. News* covers only foreign, national, and business news, and its circulation and advertising revenues lag behind theirs. It also has a very low media profile—in a business in which "perceptions can become the kiss of death." Yet the magazine's conservative politics may make it the choice of the yuppie generation, and Zuckerman has plans to update *U.S. News's* look and content. But as Marvin Stone, the magazine's editor, says, "He's just got a bear on his hands here."

58

Fall Fashion '84: Sure Things

By Wendy Goodman

For fall, designers have created self-assured clothes for today's self-assured woman. They've borrowed the best elements from a man's closet—the fine fabrics, the elegant cuts—or designed clothes with casual confidence and surprise, like a chiffon scarf with a heavy sweater, or an exuberant clash of plaids. And for evening, there's everything from English sophistication to Hollywood drama. Here, *New York's* sure things for fall—bold treatments of men's wear, reinterpreted classics, and polished evening looks, for a day at the office, a week in the country, or a night at the opera.

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The Taste of Summer

By Irene Sax

Imagine freshly made mozzarella cheese, sliced, perhaps with sun-dried tomatoes, basil, and some olive oil. What could be more perfect? And you can do more than imagine, because the craft of making homemade mozzarella has been revived. In Little Italy, on Ninth Avenue, all over town, mozzarella is being made by men who learned the craft from their fathers—or their fathers' fathers. Here is *New York's* guide to the freshest taste in town.

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By Bernice Kanner

A grueling experiment to judge how commercials change pitch between 6 A.M. and the *Tonight Show.*

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By Joe Klein

A congressman for nearly a quarter of a century, Joe Addabbo of Queens is facing a new constituency and the primary fight of his life.

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By Kay Larson

This summer's crop of art books offers fare ranging from medieval France to the nineteenth century.

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Music: Seeing Is Believing

By Peter G. Davis

Once again, Santa Fe Opera offers a true festival: venturesome repertory, rich productions, and some fine singing—notably by the brilliant Elisabeth Söderström.

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By John Simon

Seen on a London "holiday": a smashing French farce, a seventeenth-century masterpiece, and a disappointment at the Royal Shakespeare Company.

112

Movies: Beyond Good and Evil

By David Denby

Clint Eastwood has finally outgrown Dirty Harry, playing a complex and troubled policeman in *Tightrope.*

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Cover: Photograph by Tony McGee. *Hand-painted mesh dress, about $3,000 to order from Douglas Ferguson (674-0048); mesh-and-crystal earrings by Richard Serbin, $120 at Saks Fifth Avenue; pumps by Stuart Weitzman for Mr. Seymour, $750 to order from Delman at Bergdorf Goodman; tights by Fogal. Model: Sonya Mulholland, of Name. Hair and makeup: Rick Gillette. Chairs from Newel Art Galleries. Flowers by Paul Bott, of Twigs.*

Mary Ann Madden is on vacation for two weeks. The results of Competition 507 will appear in the issue dated September 10.

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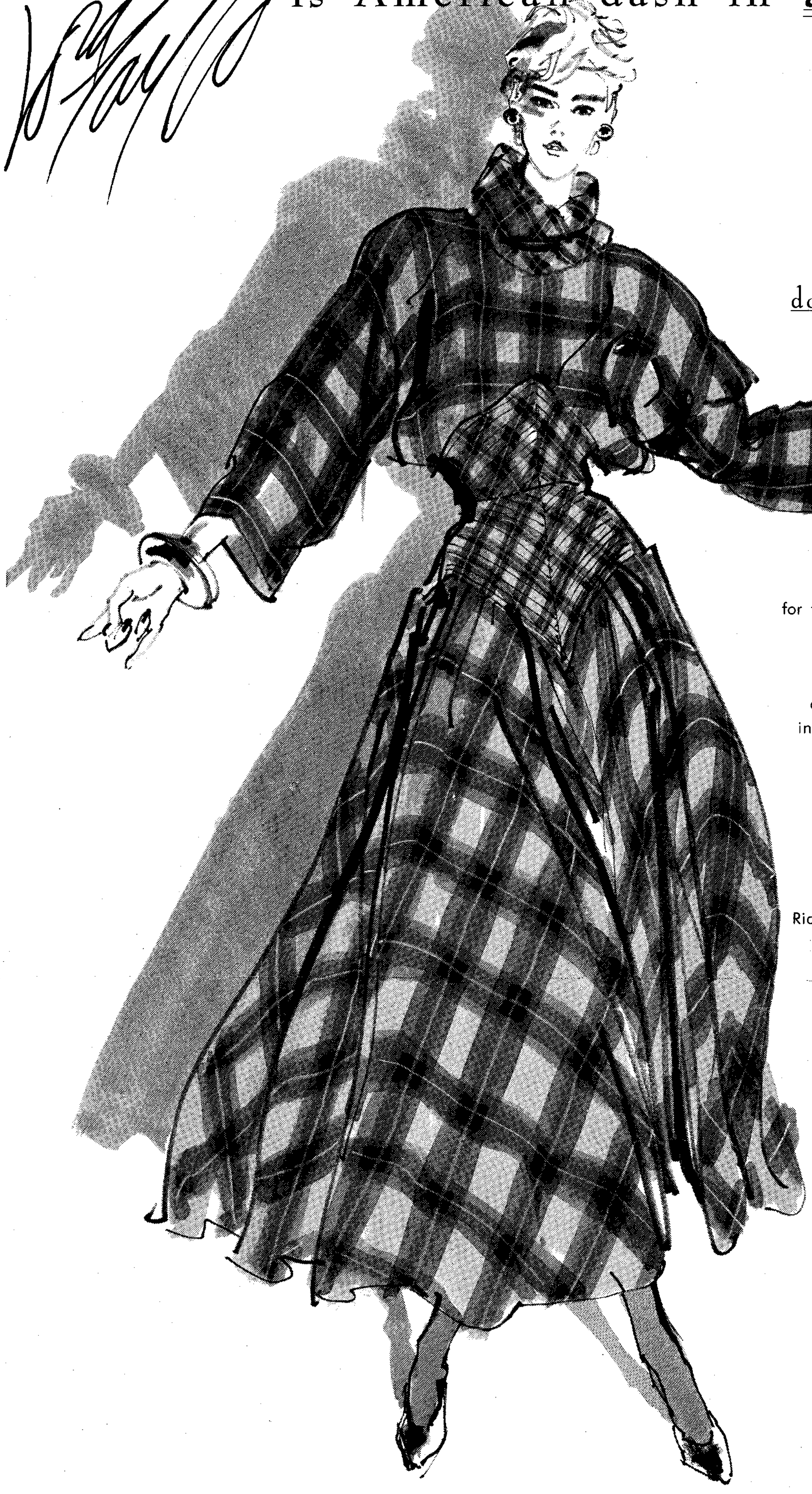

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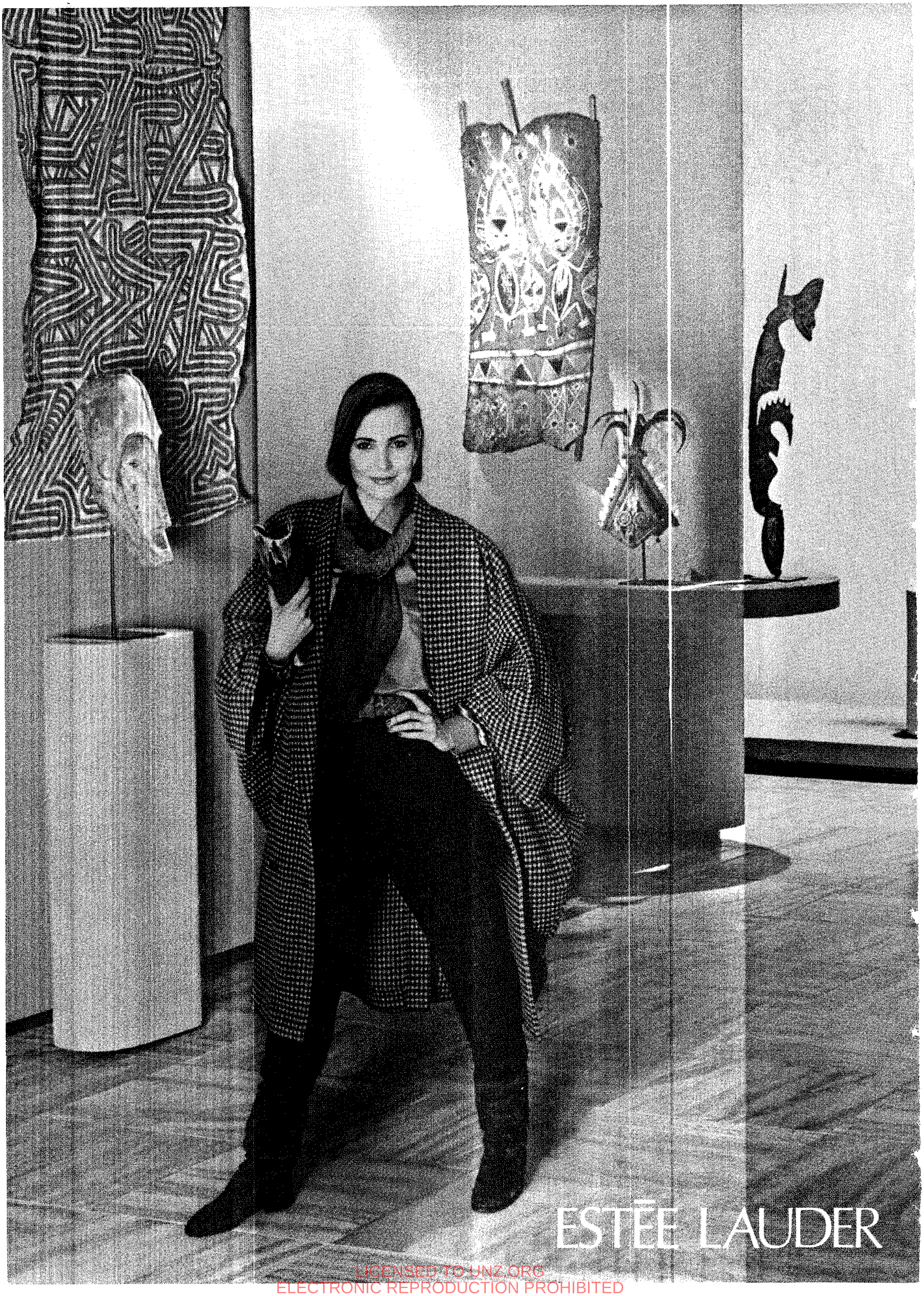
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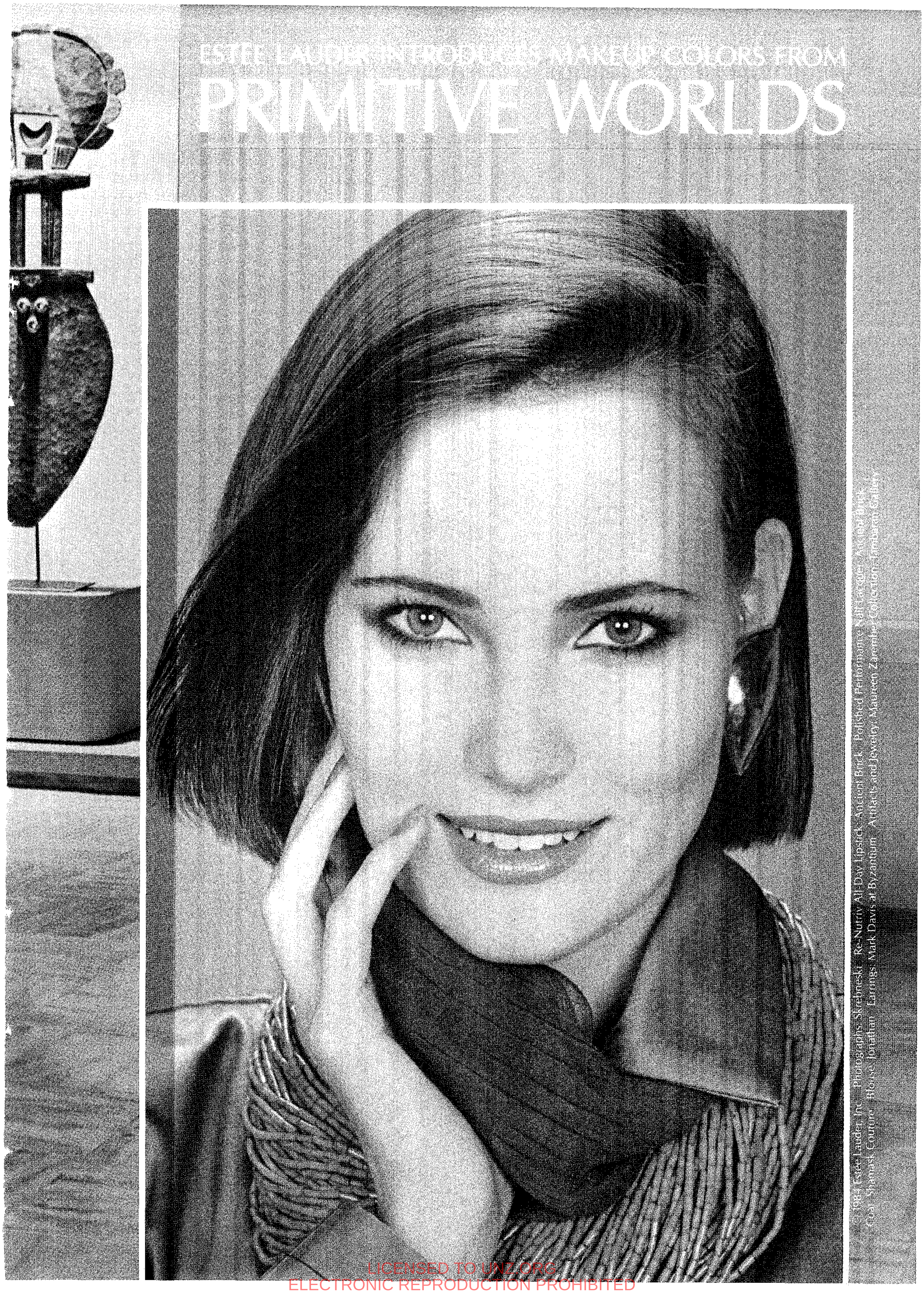
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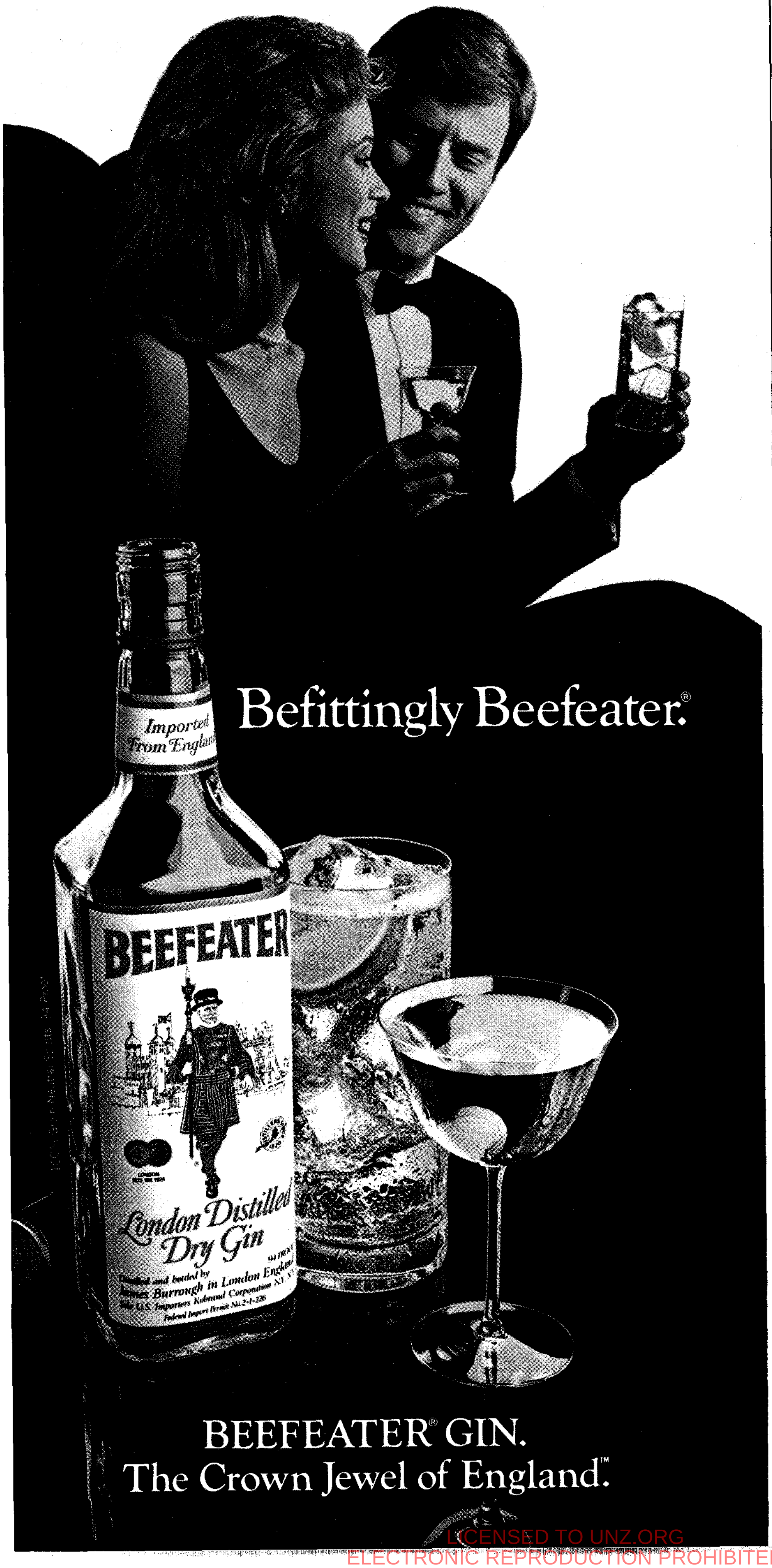

LETTERS

Run for the Money

YOUR ROMANTICIZED ARTICLE ON SWALE ["Racing With Death," by Michael Daly, August 6] did contain some important truths, but I fear that they were hidden from the average reader. When Swale's rider commented that "[Swale] was like a big baby," he didn't know how right he was. Schooling yearlings and racing them fourteen to fifteen times before they are four years old is obscene. Spending bales of money on these magnificent animals and then not having the patience to wait an extra two years for them to reach skeletal maturity is cruel and mercenary. The Pollyanna-ish view we often see of the racing industry hides the ugly truth of a not-so-pleasant business. Most people would think twice about watching racing if they could see the lame instead of being seduced by the images of prancing horses, *National Velvet,* and a band playing "My Old Kentucky Home."

Herbert S. Freiman, V.M.D.
Plantsville, Conn.

MICHAEL DALY'S PIECE WAS INFORMATIVE except for one thing: He failed to mention that veterinary science cannot tell us why Swale died. The sportsmen who profit from thoroughbred horses do not support veterinary science with charitable donations for research. Dr. Robert Fritz, Swale's veterinarian, admits, "Horses do die every day, and we never know why. No one really cares, because they're not Swale, and we don't perform autopsies."

Susan Smpadian
Queens

HOW REFRESHING TO READ ABOUT THE life and untimely death of Swale without sensational speculation of foul play. Swale was more than just a racer and a stud at Claiborne Farm; he was clearly a member Seth Hancock's family. I was delighted to see him receive a proper obituary.

Andrea D. Weisman
East Patchogue, N.Y.

Conflict of Interest

I OBJECT TO THE REMARK ATTRIBUTED TO a retired Israeli general: "Arabs kill Arabs. It's a pleasure" ["The Other Election," by Michael Kramer, July 16]. The fact that two of Israel's avowed enemies, Iraq and Iran, are fighting and

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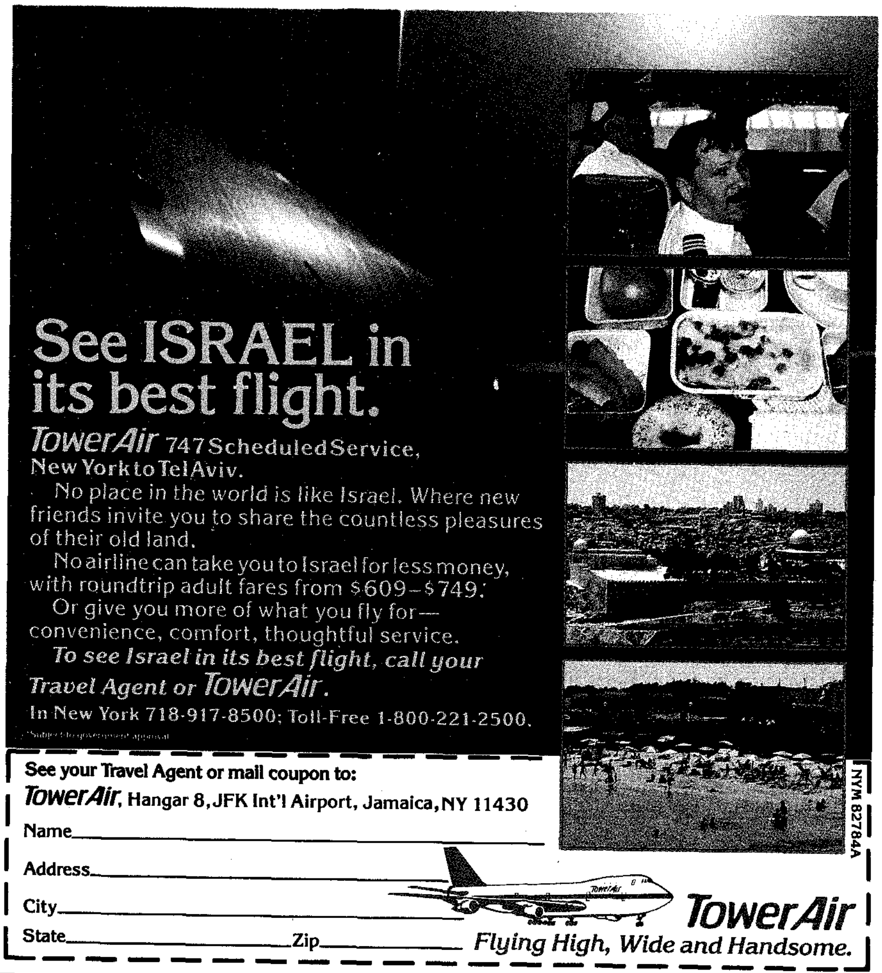

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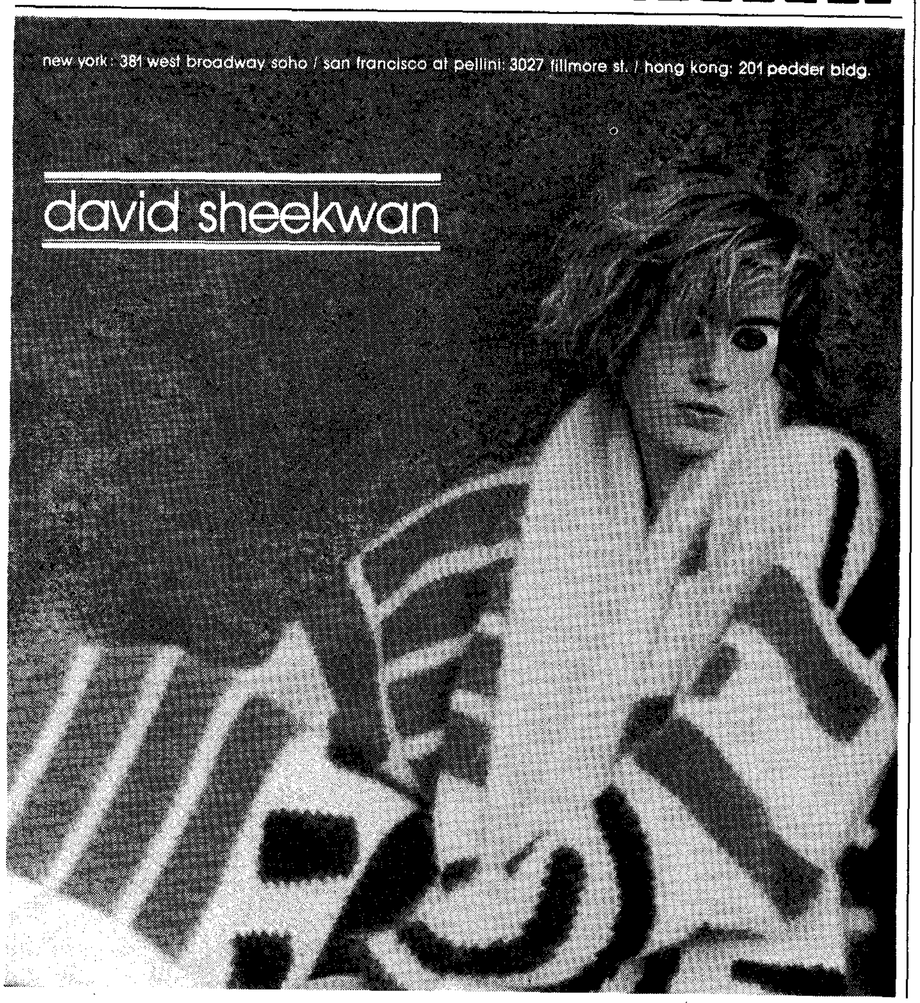

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david sheekwan

destroying each other's armed forces should be a source of relief to Israel. But the killing a pleasure? No!

Heskel M. Haddad
President, World Organization for
Jews From Arab Countries
Manhattan

I CAN SEE NO HOPE, NOR EVEN DESIRE, on the part of Israel's government for peace in Palestine. Your article proved to me that there still exists in Israel a powerful force of hatred toward all non-Jews. The Likud government encourages this hatred, but its disregard for anything but an Israeli view will always backfire. In the end, despite all American support, only the Israelis can give Israel a chance.

Linda Lachman
Manhattan

Wheel and Deal

NICHOLAS PILEGGI'S ARTICLE "THE WAR on Traffic" [July 23] presents a positive view about what New York City is doing to alleviate its traffic problems. It is encouraging that both laws and enforcement are stricter, but nothing was mentioned in the article about the Brownies' ticketing red-light runners. The Brownies do have the power to do this, and they should be encouraged to reprimand traffic-light scofflaws. If the city is interested in raising revenue, fining the vehicles (at $50 to $250 apiece) that race through red lights at any busy intersection would be a good place to start.

Irene Krone
President, STOP (Stop Traffic
Offenses Program), Inc.
Manhattan

PERHAPS IF THE BROWNIES PRACTICED the finesse of Samuel I. Schwartz [deputy commissioner of the traffic department] in moving traffic, their assault rate would decline. Unfortunately, most of them seem to have gone mad with their minor authoritarian power.

Daniel Beaudoin
Manhattan

YOUR ARTICLE COULD BE SUBTITLED "With Emphasis on Passenger Cars and Their Drivers." In a city where subways are unreliable, unsafe, and unclean, the private car is a necessary and viable alternative. Parking restrictions and high parking fees in garages discourage people from using their cars in midtown, thus deterring shopping and tourism. By seeking to move traffic a little faster, the administration is also moving the spenders away from the city.

Pierre C. Haber
Manhattan

THE TRAFFIC WAR THAT MOST NEEDS TO be won hasn't yet been declared. The major offensive in solving the city's traf-

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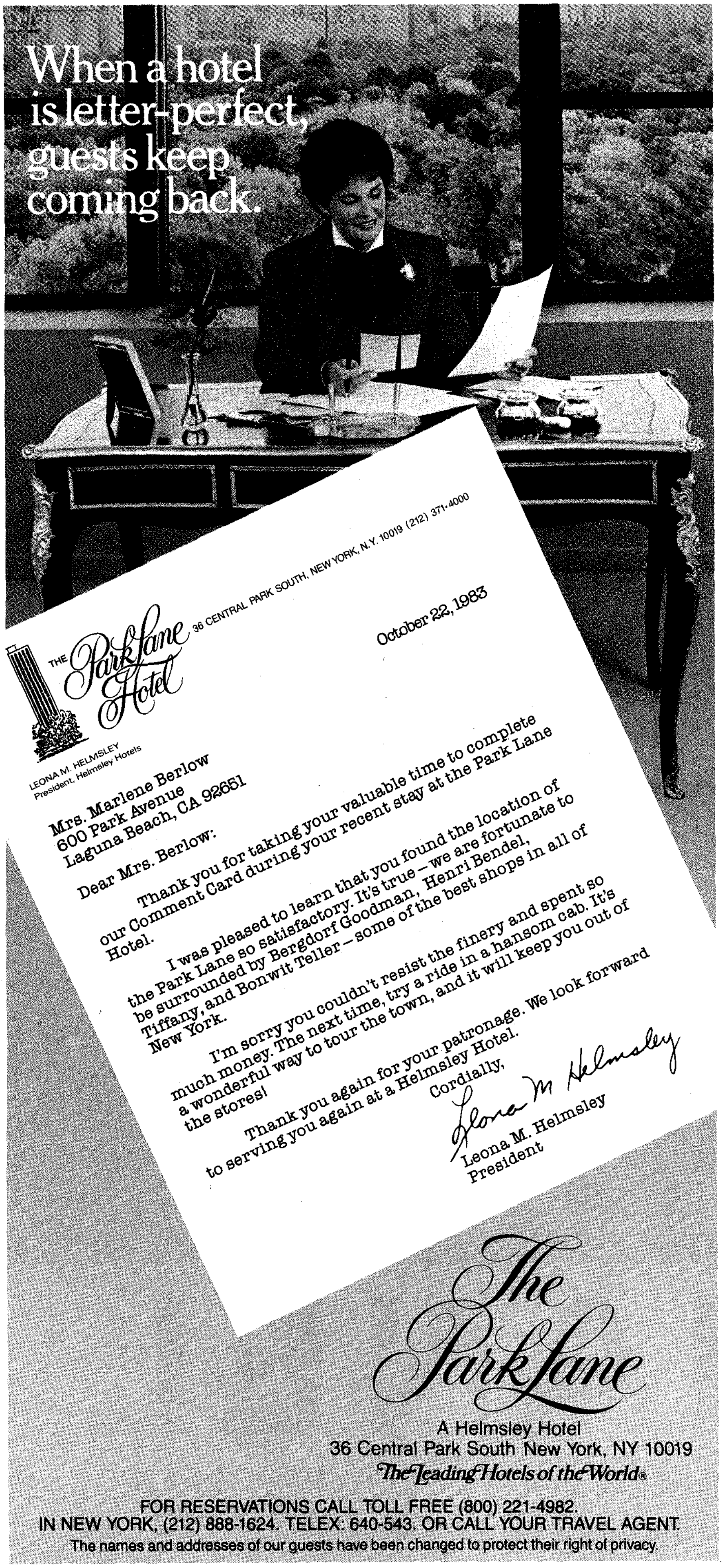

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fic problem should be reducing its volume through extensive improvement of public transit service in an effort to persuade the public to leave their private wheels at home.

Bette Dewing
Manhattan

NOW THAT AUTOMOBILE TRAFFIC IS BEING subjected to tough new laws, how about some tough new laws for the reckless and fearless generation of bicyclers?

Malou Rawls
Manhattan

Sterling Bjoerling

BRAVO TO PETER G. DAVIS FOR SUGGESTING that Jussi Bjoerling "may have been the greatest tenor ever" ["Records: If You Knew Jussi," August 6]. His passion and involvement, without benefit of line-breaking sobs or gulps, are a lesson in true operatic singing. His live concerts reveal a warm, generous, unstinting artist who never sang down to his public, no matter how "frivolous" the material. It is about time that record companies begin to release his splendid legacy of recordings, and it is fortunate that so fine a critic as Davis should herald their arrival.

William C. Clayton
Garden City, N.Y.

JUSSI BJOERLING MAY OR MAY NOT HAVE "rejoiced in the most beautiful tenor voice ever to issue from a human throat." But among listeners to my radio show, *Saturday Night at the Opera,* his is the most popular. I asked them to pick their favorite tenor since the dawn of recording. Out of 435 telephone votes cast, Bjoerling received 43, Gigli 34, and assorted others a handful apiece.

Stefan Zucker
WKCR-F.M.
Manhattan

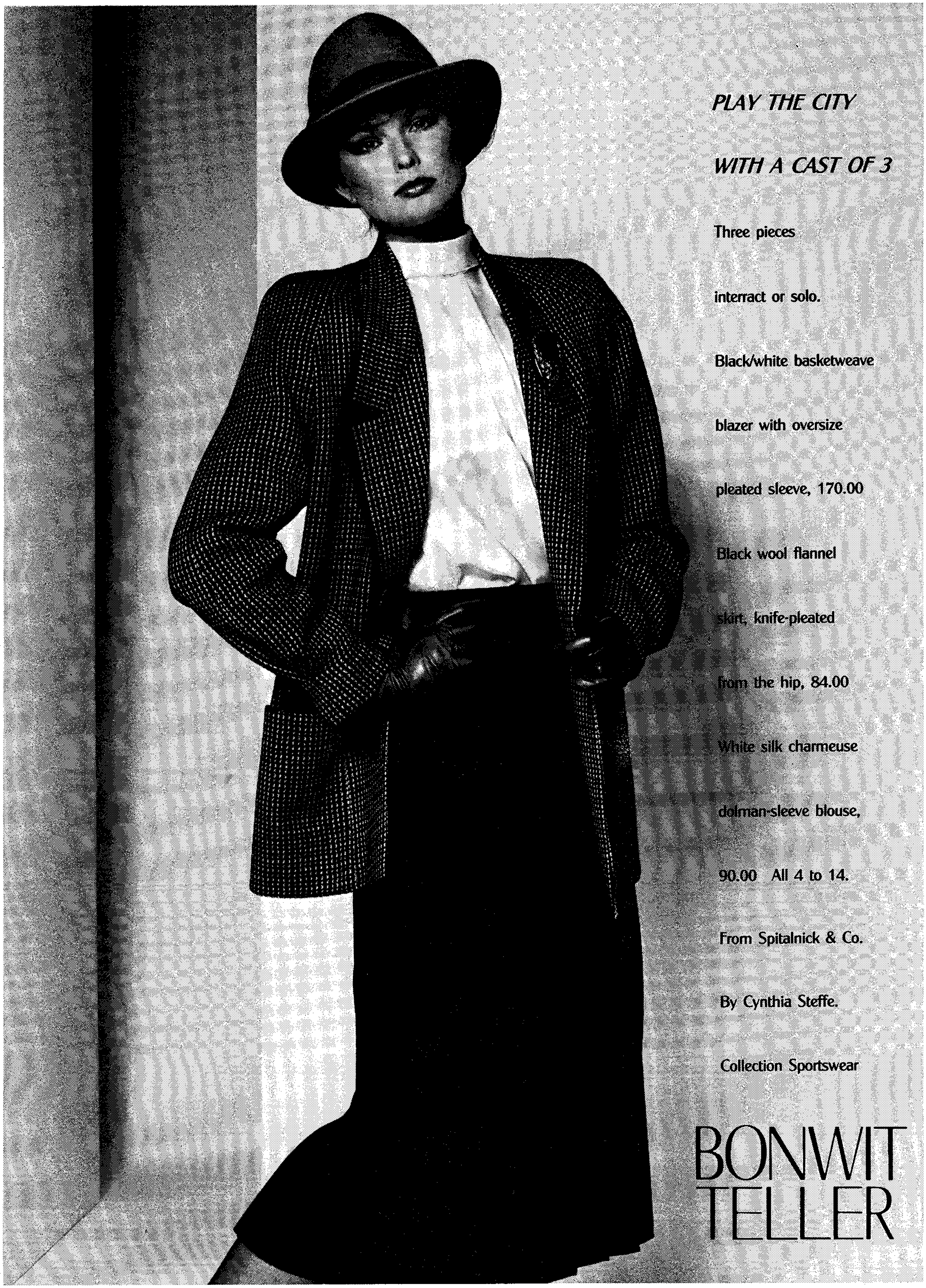
Hair Today, Gone Tomorrow

YOUR REPORT THAT ABC IS UPSET BECAUSE Peter Jennings is losing his hair ["Intelligencer: ABC's Hair-Raising Tale," by Sharon Churcher, July 30] was not only hair-raising, it raised one's hackles as well. If ABC believes that the medium is the message, it should do a study on why the American car industry lost so much to the Japanese, who made cars that were inexpensive, reliable, and unattractive. The day Jennings puts on a toupee or gets a hair transplant is the day I turn off Channel 7.

Diana D. Chiuten
The Bronx

Correction

Contrary to an item in a January 14, 1980, issue of *New York,* Bahia Mehmet is not a sister of Yasir Arafat, the Palestinian leader, nor is she related to or affiliated with him in any way.



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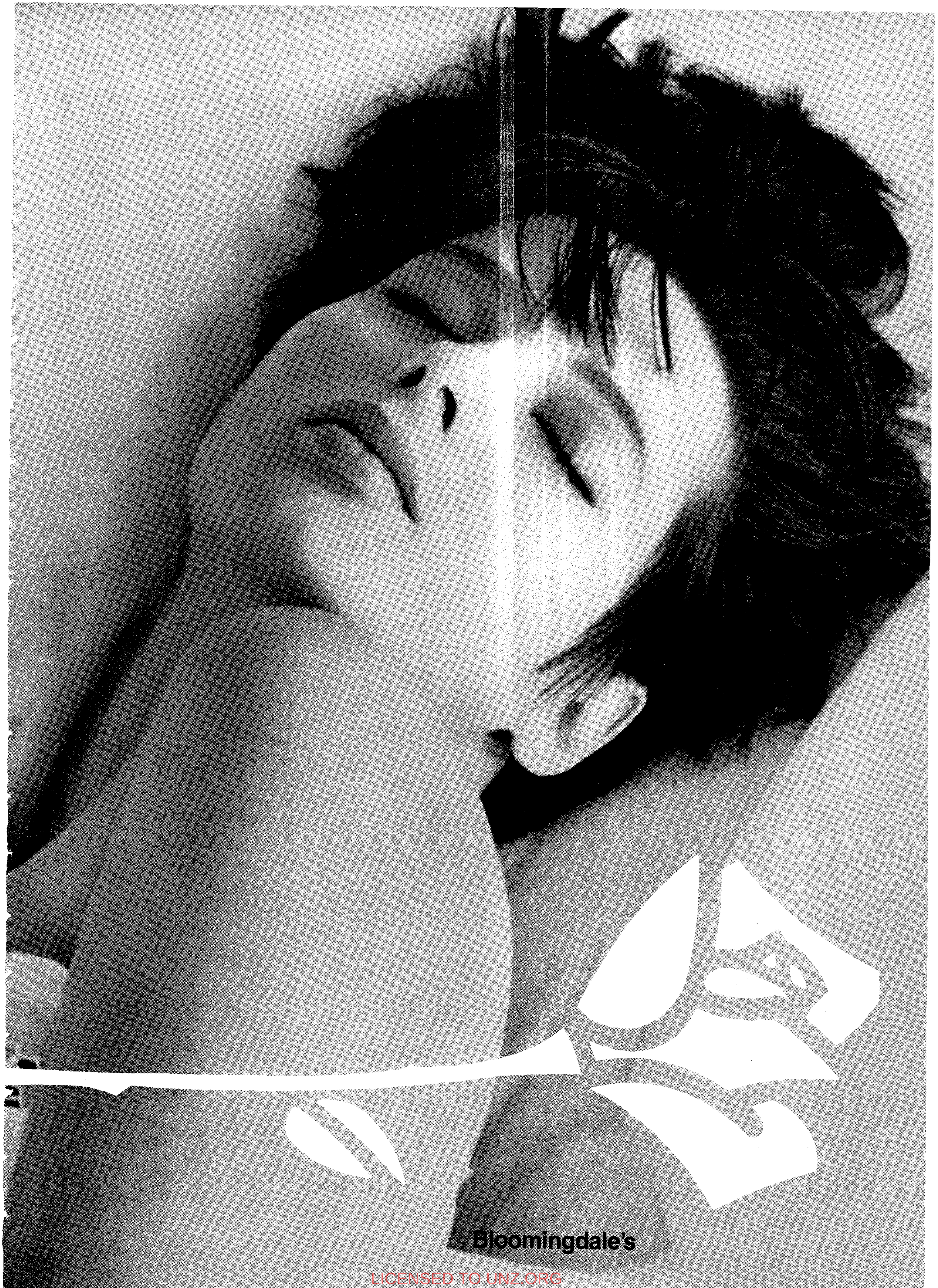
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NEW YORK

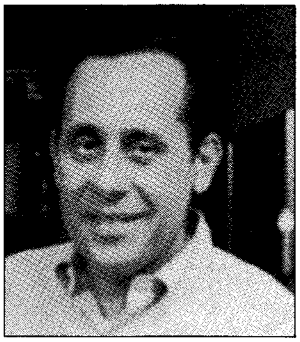
INTELLIGENCER

BY SHARON CHURCHER

Zaccaro Family Firm Was Landlord to Alleged Mob Figure

A FAMILY COMPANY OF GERALDINE FERRARO'S HUSBAND, John Zaccaro, was the landlord of the reputed boss of the Gambino crime family, Aniello Dellacroce, from 1963 to 1971, when the mobster was at the height of his power, law-enforcement officials have told *New York*. Over the years, Zaccaro has also been the manager of two other buildings in Little Italy that, according to city records, were sold to an alleged Gambino *capo* named Joseph La Forte Sr.

A law-enforcement specialist on the Gambino crime family told *New York*, "There's no way the Zaccaros didn't know who the company was renting to. Not just anyone could be Dellacroce's landlord," this source continued. "The family worries about what happens if the landlord is subpoenaed over Dellacroce's comings and goings and about the risk of electronic surveillance devices. They trusted the Zaccaros."



John Zaccaro

232 Mulberry Street

The building, in which Dellacroce still lives, is at 232 Mulberry Street, across from the Ravenite Social Club, said to be the Gambino headquarters. A company called Frajo Associates, Inc.—which, according to a Ferraro spokesman, was owned by Zaccaro's parents and run by John. his brother, Frank, and their father, Philip—bought 232 Mulberry in August 1963. Philip Zaccaro died in 1971, and control of the company went to John and his mother, the spokesman said. That same year, Frajo sold Dellacroce's home to four people, who were legally represented by Geraldine Ferraro. In 1982, city records show the four sold the building to La Forte, the reputed Gambino *capo,* giving him a mortgage. Dellacroce, who is known as the Little Lamb of the Cross, continued to live there. Four years ago, his son, Armond, gave 232 Mulberry as his home address when he was jailed for refusing to testify about the murder of rival underworld boss Carmine Galante, a crime that was allegedly planned at the Ravenite.

As it happens, none of the Zaccaros' names ever appeared on Frajo's incorporation papers filed in Albany. Instead, a lawyer named Haskel Jacobs and two others at his business address are listed as the incorporators. The lawyer died in 1976, but Frajo Associates is still listed in his name with the state.

A spokesman for the Ferraro campaign, Francis O'Brien, said at first he had been so busy clarifying the ownership of another building for *New York* that he hadn't been able to ask Zaccaro why the family had been Dellacroce's landlord. Later, O'Brien said, "I have sat down and considered every question that you have asked me, and I have decided that all these questions have an implication. The implication is that this man has an Italian name and therefore he has Mafia connections. I advise you this line of questions is inaccurate and wrong."

In January 1981, according to the records, the reputed mobster Joseph La Forte Sr. bought two other Little Italy buildings, 23 and 25 Cleveland Place, that were managed by Zaccaro. These buildings had been owned by a Westport physician, Dr. Yat Tung Tse. Through the campaign spokesman, Zaccaro said that he stopped managing 23 and 25 Cleveland after the sale to La Forte, who later sold them. Zaccaro said he still manages the building next door, 21 Cleveland Place, which is still owned by the doctor.

It has already been reported that Zaccaro is the co-owner of a building on Lafayette Street where one occupant is Star Distribution, a pornography dealer with alleged Gambino links. O'Brien said Zaccaro "did not know" Star was in the building. "John retained attorneys [after the story appeared], and they told him there's nothing much he can do." Later, O'Brien said Zaccaro would not renew the lease. One local real-estate man who knows Zaccaro said he believes he's "straight" and added, "When you're a small-business man operating in Little Italy, you have to deal with the wise guys."

Badillo Plays Hooky From His New Judicial Post

HERMAN BADILLO seemed to have scored a coup against rival Ed Koch last winter when he was appointed to a powerful City Hall committee. But irked political insiders say that the former deputy mayor has virtually ignored his new position.

Members of the Mayor's Committee on the Judiciary, which recommends new judges, are rarely absent—except, that is, for Badillo, who has attended only one full session since he was appointed. "Badillo was always making a big stink about how we need more Hispanics on the bench," said one insider. "How can he do anything about that if he doesn't show up at the one committee that has the power to push these appointments?"

Badillo told *New York* he recalled attending one full meeting of the committee and two subcommittee sessions and had checked that "nothing controversial" was coming up before skipping other meetings. "The main thing I'm doing is telling Hispanics that if their names are submitted [for judgeships], they will be evaluated fairly."

Badillo's appointment, by another Koch antagonist, State Supreme Court Justice Francis Murphy, was an obvious slap at Koch, who had implied in letters obtained by the New York *Times* that Murphy was a bigot.

Photograph, top: Harry Benson.

PBS Eyes 'Jewish Lobby'

PUBLIC TELEVISION HAS A TOP-SECRET—and highly controversial—new project, an investigation by Kissinger biographer Seymour Hersh into the "Jewish lobby in Washington," say sources close to WGBH-TV, which is co-producing the show.

The program, for next season's *Frontline* series, will probably focus on Stephen Bryen, a Defense Department official and former Senate Foreign Relations Committee Middle East expert, the sources told *New York*. Bryen, who is Jewish, was investigated by the Justice Department in 1978 after he was overheard allegedly offering classified documents to Israeli officials in a coffee shop.

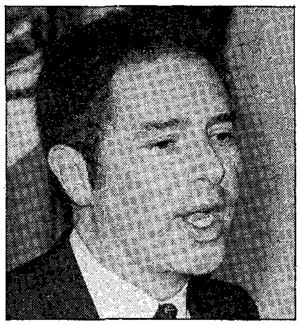
"Hersh may be grasping here," said one foreign-policy expert who has been following the reporter's interviewing. "The investigation was dropped, and he'll try to prove that was political. Bryen's accuser was a former head of the National Association of Arab Americans. It looked like a setup."

Association spokesman Ronald Cathell said his group had obtained documents via the Freedom of Information Act that show Justice Department probers unsuccessfully urged sending the case to a grand jury. "Some of the unresolved questions . . . suggest that Bryen is . . . gathering classified information for the Israelis . . . and lying about it," charged a 1979 department memo.

With one source close to the Israeli government denouncing the project as a "hatchet job," *Frontline* managing editor William Grant said that even the Corporation for Public Broadcasting isn't being informed about "the specifics" of Hersh's work.

Bryen was appointed deputy assistant defense secretary in 1981. He couldn't be reached for comment. Neither could Hersh.

Cleo: *Two hours to come?*



Lipper: *He has one project . . .*

. . . and Sturz has another.

Rizzoli to be Razed

THE OPULENT LIMESTONE BUILDING that houses the Rizzoli bookstore on Fifth Avenue is about to be demolished for a 55-story tower, and preservationists are urging that Fifth Avenue from 50th Street to Central Park be made a historic district.

"We don't want Fifth Avenue turned into a canyon like Madison Avenue," Joan Davidson, head of the Municipal Art Society's preservation committee, said. Her group is urging city officials to restrict development along upper Fifth Avenue to preserve the ornate limestone buildings there.

To build their tower, Solomon Equities and First Boston Corporation bought the Rizzoli property, the former Cartier Building, erected in 1907, and two adjacent buildings between 55th and 56th Streets, plus a building on 56th and the air rights of the Fifth Avenue Presbyterian Church.

Seek Original 'Cleo' Film

TWENTIETH CENTURY–FOX IS BEING pressed to search for two hours of missing film footage of what Richard Burton called "the best performance of my life."

The studio's late chief, Darryl Zanuck, cut the two hours from *Cleopatra,* complaining that Burton's Marc Antony was a patsy for Elizabeth Taylor's Cleopatra. Director Joseph Mankiewicz said last week, "Zanuck wrote me, 'If anyone treated me like that, I'd cut her balls off.' " Zanuck's version of the five-and-a-half-hour original got dismal reviews, Mankiewicz argued, because it was "all spectacle" and no substance.

Mankiewicz believes the film is in storage, but last week a Fox spokesman insisted that it's lost "and we have no plans to find it."

Lipper vs. Sturz: A Tale of Two Projects

BECAUSE OF A RIVALRY between a couple of top city officials, New York is pitting two major downtown development projects against one another, diminishing the profit potential of both, according to one City Hall insider.

Fifteen developers had already submitted preliminary proposals to build at South Ferry Plaza at the foot of Whitehall Street, when Donald Trump announced three weeks ago that he wanted to build "the tallest and greatest building in the world" at East River Landing, a 26-acre landfill project near the South Street Seaport. Several of the South Ferry Plaza developers were "shocked" by the news of the project, first proposed in the 1960s, the insider said, because the city had assured them that the landfill project was "way off."

Ferry developers are worried that they will be competing with the Landing project for tenants and that the space there might be subsidized by the city. "We don't know anything about the other project," one developer argued, "so we'll end up offering less money for the Ferry."

Why is the city pursuing two projects within a mile of one another? The insider said the word at City Hall is that Deputy Mayor Ken Lipper has "his project," the Ferry site, so city planning commissioner Herbert Sturz "has to have one." Sturz and Lipper dislike each other, he said. "So the city is screwing itself because two personal fiefdoms are competing with each other."

Lipper, who said he had authorized feasibility studies on both projects, told *New York,* "I don't see any competition problems. East River Landing is just a gleam in the city and Donald Trump's eye. It may be five to ten years before it gets under way. We hope to start the Ferry Plaza next year." A spokesman for the planning commission countered, saying the commission would entertain preliminary Landing bids as early as December.

Photographs: top, Movie Star News; center and bottom, Fred McDarrah.

Calvin Klein Jeans

All Magazine Pages Are Not Created Equal.

Modern management, with encouragement from the computer, tends to reduce most decision-making to numeral equations. In building the model for risk analysis, profit projection, or advertising effectiveness, it postulates units of material, labor, or audience as though they were uniform and equal.

But that kind of thinking can often lead to error. Even well-graded steel can vary. A man-day's work performed by a hostile work force is a far different unit than one performed by highly motivated employees. And counting one magazine reader as the equal in sales potential of any other reader of any other magazine is an over-simplification which can result in lost sales.

It's like saying that any doctor-patient visit is the same in medical effectiveness as any other doctor-patient visit.

Unitizing any essentially creative product or service is especially misleading. Few jobs are more subject to variation than the extremely difficult and demanding one of putting out a monthly magazine.

All magazines vary—within an issue, from issue to issue, and especially from magazine to magazine. Every editor knows the thrill of putting to bed a very hot issue and the letdown of an issue when some article or feature somehow falls below normal standards.

In the difficult business of producing a magazine for women no one has pursued excellence with as much avidity or as consistently as Good Housekeeping. No one researches its service material as completely or maintains as large and professional a staff as the Good Housekeeping Institute. No one offers as much editorial material as Good Housekeeping nor has any other women's magazine published more famous authors or created more editorial innovation.

As a result there is a stronger, closer bond between Good Housekeeping and its readers which is reflected in the quality of our circulation. Our readers spend more per copy at the newsstand for an average of almost 2 million copies a month. Virtually all our subscriptions, including our phenomenally high renewals, are sold at full price. Overall, Good Housekeeping readers willingly pay a higher percentage of the cost of producing the magazine because there's nothing else like it.

We know from oft-repeated research, regardless of sponsor, that women in general have more confidence in the advertising they read in Good Housekeeping than they do in other magazines. We know from voluminous mail that they look to us as the best source of information about changing life styles and as ultimate authorities in all matters pertaining to the home.

That's why when you advertise in Good Housekeeping you speak to our readers in the house of a trusted friend and that trust is a powerful incentive to buy your product.

Good Housekeeping's commitment to excellence was as clearly defined in its first issue as it is today. Our continuing investment in the highest standards of magazine publishing has been uniquely rewarding both to our readers and our advertisers.

Nobody knows better than they do that all magazine pages are not created equal.

Good Housekeeping

The magazine women believe.

GOOD HOUSEKEEPING IS A PUBLICATION OF HEARST MAGAZINES, A DIVISION OF THE HEARST CORPORATION. © 1984 THE HEARST CORPORATION.

On Madison Avenue/Bernice Kanner

MARATHON WOMAN

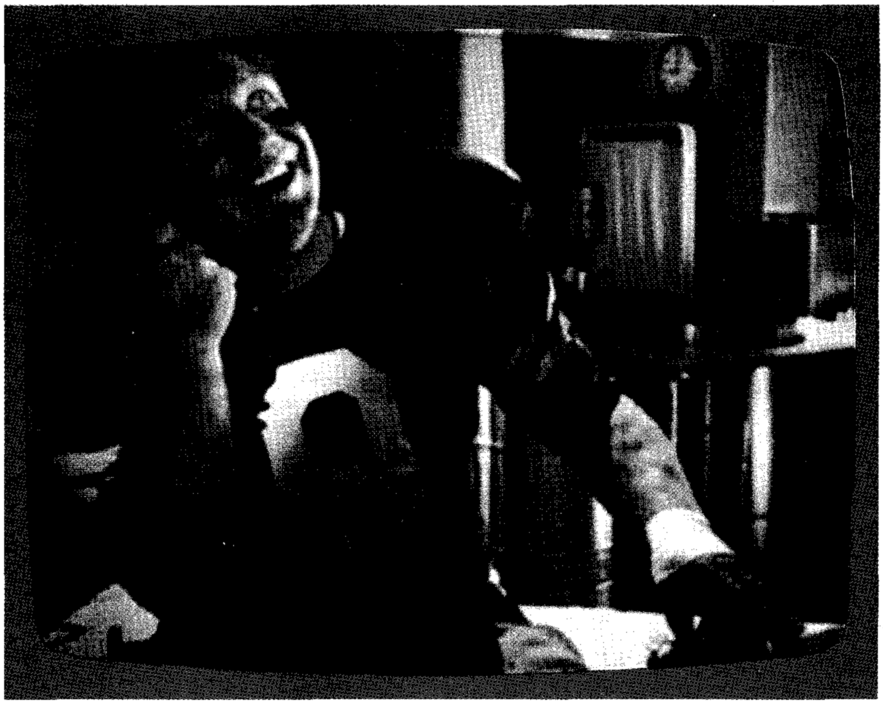
18 Hours of TV Commercials

I AM WHAT THE MAGAZINE INDUSTRY calls a "print imperative"—one who spends a good deal more time scanning newspapers and magazines than listening to radio or watching television. My TV viewing, not counting the rented movies I plop into the VCR, has been limited to an occasional movie, *60 Minutes,* and the eleven o'clock news, which, more often than not, lulls me to sleep. (I see commercials primarily on agency reels.) But this summer, confined to bed for several weeks, I decide to become better acquainted with my TV set. I choose to pretend I am from outer space and that I have a mission—to study TV for one day from 6 A.M. to midnight and (if my brain is still functional) record my impressions.

The plan works better on paper than in practice. For though I train by tuning in for several hours at a time in the weeks leading up to the marathon, my best effort barely beats the Nielsen household average of seven hours and two minutes of viewing a day: The longest I can keep the set on at one sitting is seven hours and eighteen minutes. So I do the next best thing. I combine different viewing periods from several days into one eighteen-hour stretch. I aim to keep the dial on NBC (chosen arbitrarily), but I soon find myself switching from channel to channel.

I am mainly interested in commercials and how they change throughout the day. Still, though, I am seduced by some programs. The assignment opens my eyes to new worlds. It enables me for the first time to catch the fabled Mr.T. in action on *The A-Team;* to take in *The Love Connection,* a matchmaking show so intrusive and demeaning to its participants that I cringe; and to marvel at *Family Feud,* a game show whose contestants' stupidity strains credulity.

But back to the commercials. The first spot I see—on *Today in New York,* at 6 A.M.—is a defensive pitch for Wonder bread. Sure, whole wheat has more of some nutrients and fiber than white bread, a coach lectures an ersatz Olympian, "but Wonder has as much calcium, niacin, and iron." The now-wiser lad bites the bread, exclaims, "Wonderful!" and radiates so much bliss you'd think he'd penetrated one of life's mysteries. That look of martyred ecstasy—the moaning, the eyes rolling or bulging—is repeated in commercials throughout most of the daytime.



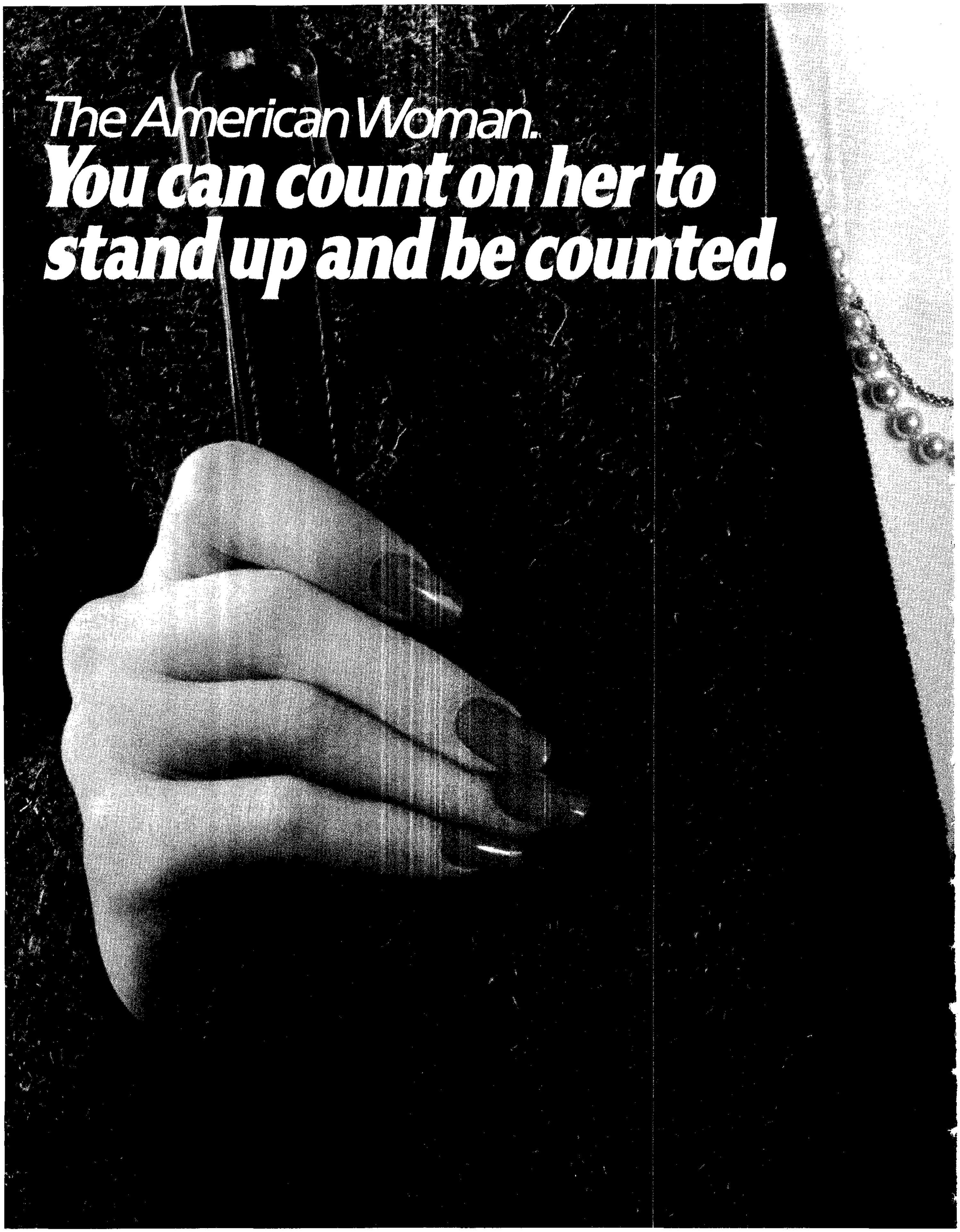
"Can't Smile Without You": *The pop song underpins New York Telephone's pitch.*

But there *are* aberrations from this by-golly-I'm-converted school. Commercials for the cheeses of Switzerland use shots of serious, dedicated workers at steaming vats to extol the virtues of their natural cheeses. And, in the evening, Garcia y Vega's commercial features a sleuth spying on a cigar smoker who turns out to be small-time; he can't be smoking Garcia y Vega, for he keeps putting out one unsatisfactory stogie and lighting yet another.

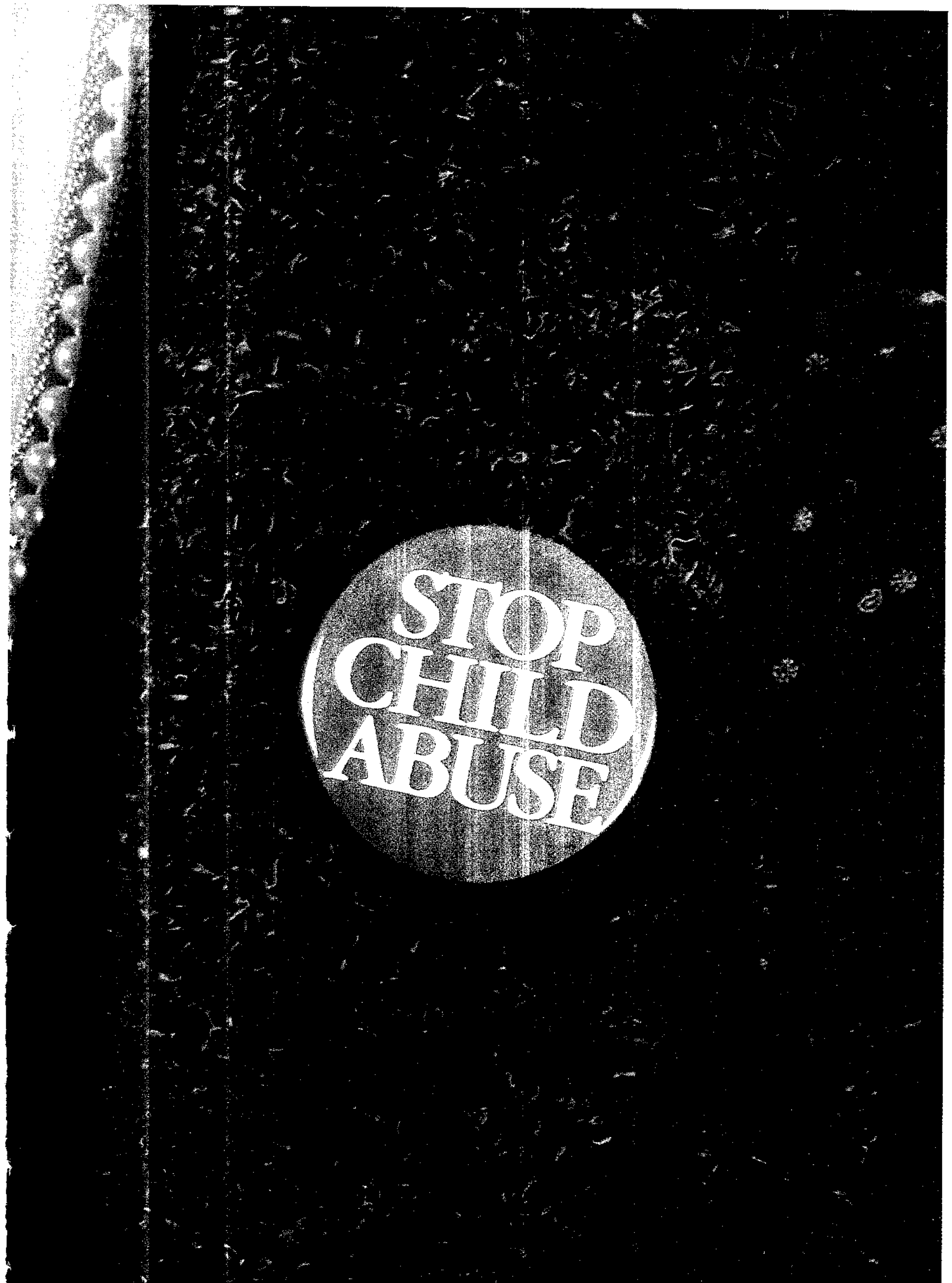
More often than not, though, the commercials—scattered every few minutes throughout the morning news but banked every ten to fifteen minutes on ensuing shows—crash onto the screen with jarring music or a grating voice, irritating antics, and exaggerated expressions. The point is hammered home time and again, so the thickest among us can get it. (No wonder most of the populace considers itself of above-average intelligence.) I have my first taste of this lack of subtlety, this manufactured excitement, before 6:30 A.M. during a New York *Post's* Scratch for Cash Wingo commercial. The players are so preoccupied with the contest that, in one vignette, a woman washing a car absentmindedly directs the hose at her husband, who, rather than shouting or jumping out of the way, ineffectually raises his hands to ward off the spray. Then there are the ice-cream dramas: the woman in the Breyers commercial who's still reading the chemicals on rival ice-cream labels long after the other customers have left the store, and the woman who rhapsodizes over an Acme ice-cream sale, oblivious to the fact that the freezer cases behind her are being raided.

Much of this seems to be formula work. There's the actor testimonial—the cowgirl who's pleased with Fasteeth and urges you to get some. And the talking head—the Potamkin pitchman who challenges you to race in while the prices last. And vignettes that show how a wide range of people are either overjoyed, entertained, or enlightened by the promoted products—for instance, the partners who celebrate both a successful sale and the absence of caffeine in Brim. Still another old standby: what admen call "two [bleeps] in a kitchen." (An example: the Sizzlean spot in which one woman shows another that this stuff is better than bacon.)

Authoritative-male voice-overs are a current vogue (especially in the service of over-the-counter drugs). Strong-sounding men talk up the double benefits of the Hartz two-in-one collar or describe the antiseptic powers of Vanish disinfectant. But most obvious, because of their seemingly endless play, are commercials for "the major development in non-prescription pain relief," Bristol-Myers's


The American Woman.
You can count on her to stand up and be counted.

If you want to know the American woman



STOP
CHILD
ABUSE

Last year, when Ladies' Home Journal ran a hard-hitting article on child pornography, more than 80,000 women wrote to Congress to demand tougher anti-child pornography legislation.

And when such a bill was passed, Ladies' Home Journal was invited to the signing ceremony.

It's long been the tradition of Ladies' Home Journal to present major social issues to the American woman. In the past few months alone, we've dealt with such topics as child abuse, teenage suicide and drug abuse among women.

And it's long been the tradition of the American woman to respond. She's concerned, caring, and committed to making a difference. And when she gets behind an issue, you can count on things getting done.

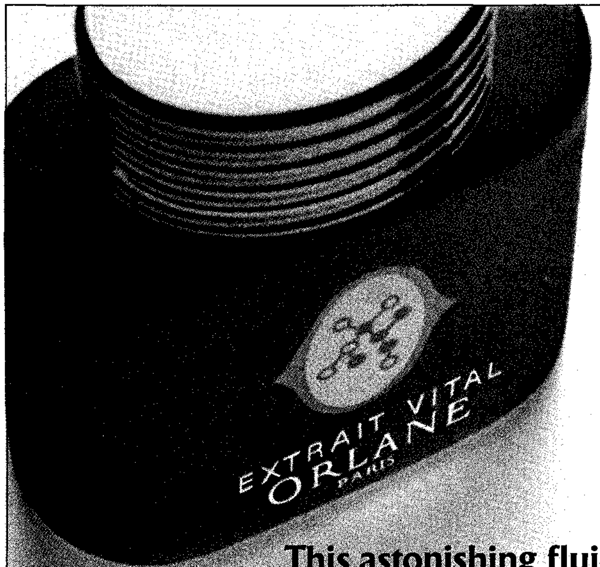
If you want to know what concerns the American woman today, take a look at the magazine that knows her best. Ladies' Home Journal. The magazine whose stand on social issues earned a prestigious 1984 Clarion award from Women in Communications.

If it's on her mind, it's in her Journal. And that's something you can count on, as well.

$1.50
September
1984
Ladies'
Home
Journal
8-page beauty, health & fitness plan
THE ANTI-AGING LIFESTYLE
LOW-CALORIE GOURMET COOKBOOK
JACKIE ETHEL DAVID The burden of being a Kennedy
WHY NICE GUYS ARE UNFAITHFUL (you'll be surprised)
HOW TO STAND UP TO PUT-DOWNS
"I'M SICK OF WORK!" The back-to-home movement
PLUS
INSPIRING MAKEOVERS
Christie Brinkley

read her Journal.

© 1983 Orlane



This astonishing fluid goes beyond repair.

Extrait Vital works hard to help repair skin damaged by ultraviolet light and the environment. But it goes much further. Helps speed fresh cells to the surface. Adds deep nourishment and moisture. Helps restructure the skin to a new fullness and smoothness. Developed in the distinguished laboratories of Orlane.
EXTRAIT VITAL Dual Skin Repair Complex

ORLANE PARIS Why do any less for your skin?

SERMONETA
740 Madison Avenue (64 St.) NewYork, NewYork 10021 / 212 744 6551

Send $3.00 for the Sermoneta Fall Catalog
Mail Order Dept. 740 Madison Avenue, New York, NY 10021

new ibuprofen analgesic, Nuprin; the advisories are delivered by a serious-looking man with a furrowed brow.

There seem to be fewer price comparisons these days. In the only overt one I recall, three women testify that Tussy antiperspirant sells for 60 to 73 cents less than Ban or Arrid. There's a flutter of ten- and fifteen-second spots. And commercials these days have very little animation and far fewer celebrity spots than I'd expected. The ones I saw grated. When told he'd have to eat four bowls of Grape Nuts to equal the vitamins packed into one bowl of Total cereal, Harry Morgan, who was Colonel Potter on *M*A*S*H*, snorts, "Horsefeathers!" And Joan Rivers berates you into signing on with MCI.

A lot of spots are backed by soft, classical music—Alka-Seltzer and Apple computer come to mind—but many are set to golden oldies. "For as rich as you are / it's much better by far / to be young at heart" underpins the spot for Mazola oil. Oil of Olay touchingly uses "The First Time Ever I Saw Your Face." New lyrics have been set to "Love and Marriage" in celebration of Duncan Hines's new crispy, chewy cookies, and "Falling in Love Again" helps remind us that Yoplait is soft and smooth. The sixties sound has been resurrected for Fantastik ("It's so easy" to clean with it), and for Wheaties ("Take a seat, we're gonna show you what the big boys eat").

Morning fades into afternoon with promos for upcoming network shows, a spot recalling an embarrassing denture slip on a woman's wedding day (Super Poli-Grip), and a not-very-pretty talking head urging us to investigate the "fresh face in cosmetic surgery" (Personal Best). A lost contact lens becomes an excuse to plumb the carpet and rave about the merits of Woolite foam rug cleaner; a costume-shop owner removes the stain from a devil's garb, leaving him to praise heaven (Vivid); and several times throughout the day we're told that "this bad egg may be your key to a better mouthwash" (luckily, Lavoris contains zinc chloride, which combines with and neutralizes bad breath).

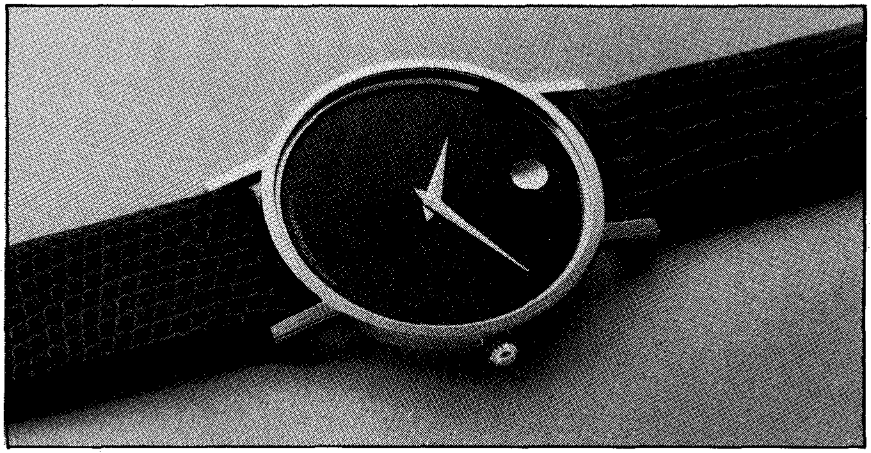
During the game-show and soap-opera hours, kids figure in an avalanche of commercials. In one, moms complain to Annette Funicello that their kids eat too much sugar. The aging Mouseketeer recommends Skippy peanut butter. And, of course, there are the diaper sagas, like the one starring Ellen, the infant pilot, grounded and dejected without her Huggies.

But well before afternoon—indeed, by 9 A.M., when Phil Donahue holds court—I figure I've seen over 30 commercials, and my mind reels with questions. Why would Good & Plenty revive its decades-old animated train and cut to extremely unattractive real people singing its praises? Why, when the pooch runs around the yard unfurling a roll of Scott paper towels, does mother smile? Why does the announcer in the Apple IIc commercial ask, "Which one would you rather take home?" and then let a hook drag the *Apple* (not the rival IBM P.C.) away? How did Airwick get that malodorous fish head to vault from a kitchen trash can in its Stick Ups air-freshener spot? (The garbage can, I later learn, had a false back, and the fish head was rigged so it could be pulled from the top and propelled from the bottom. The kitchen set was built on a platform so the head could come up through the floor.) When did "soap scum"—as in Tough Act and other cleanser spots—come into the vernacular? And how could so much of this pass muster? A recent *Adweek* survey shows that "$58.6 million—or about $945,000 per brand—was spent in 1983 on developing TV commercials that ended up on the shelf instead of on the air." If what I saw are the good commercials, what did the *rejects* look like? According to the University of Southern California's school of business administration, the average spot costs $193,179 to execute. How could so many cost that much and turn out to be so bad?

Things pick up in the evening, when the sell is, by and large, either softer, more inventive, or more playful. Current advertising wisdom holds that you don't joke about death, money, or tragedy, but Transamerica plays with mass destruction. King Kong wreaks havoc, then scales the Transamerica Building and meets a Fay Wray look-alike. "Hey, you big ape, who's going to pay for this mess?" she scolds, and nails her spike heel into his paw. Levi Strauss, whose commercials never cease to entrance, has left surrealism for MTV-style punk to pitch its 501 jeans. A nippy schnauzer arises from his leather wing chair to bark an appeal to his fellow dogs to take a stand for Mighty Dog (subtitles do the translation). And Perdue chic reaches a new peak as our chicken man, spruce in black tie, prepares his designer game hens, lights candles, and greets his three female dinner guests.

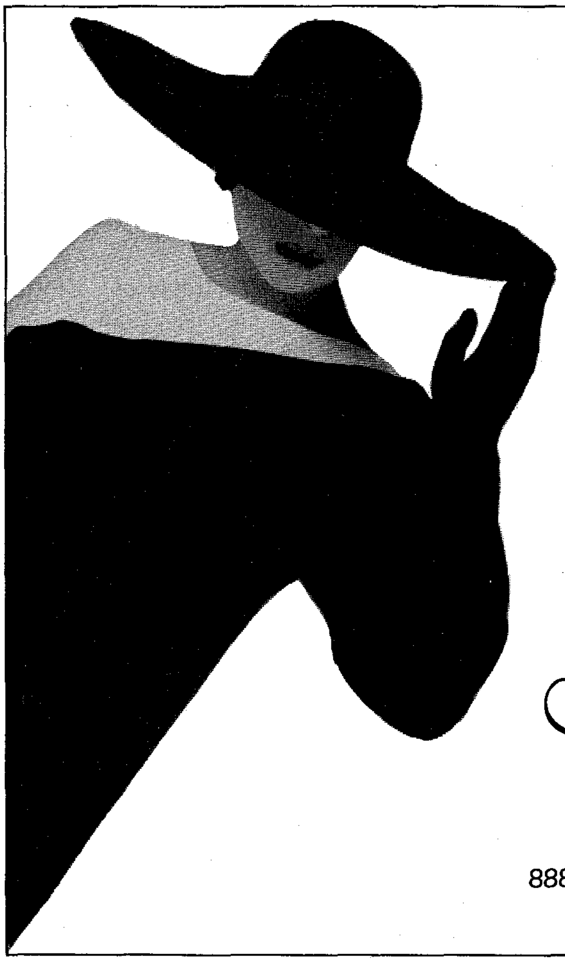
In the homestretch, I groggily watch a *War of the Worlds*-type hype for Check Up, a new "plaque-fighting" toothpaste, learn that AT&T is into mushrooms, and am advised that the Hewlett-Packard portable business computer is "setting you free." The heavy accent of the woman advising the earnest young women on the sofa to use O.B. tampons causes me to stir uncomfortably. But soon Suzette Charles, the new Miss America, is back on the *Tonight Show*. The clock inches past midnight. I resolve to write away to try to become a contestant on *Wheel of Fortune*, and then drift off. ■

Excellence of design is the hallmark of the famous Movado™ Museum® Watch.



This is the one wristwatch design in the permanent collection of the Museum of Modern Art.

Stanley&Son
THE JEWELRY PEOPLE
ON 6TH AVE.& 37TH ST.
1006 SIXTH AVE., NYC 10018 • 212-354-6975
Complimentary Jewelry Care Kit for all NEW YORK Readers!
No purchase necessary.



Size 14 to 46.
We Have
It All!

The Forgotten Woman®
DESIGNER FASHIONS
IN LARGE SIZES ONLY

888 Lexington Ave. (66th St.)
(212) 535-8848

AN EXPERT ON THE PUBLISHING INDUSTRY DISCUSSES THE COSMOPOLITAN PHENOMENON.

No matter how many magazine readership surveys, demographic data sheets and circulation studies you've read, you couldn't possibly have Jack Schweber's unique insight.

Tens of thousands of magazines have passed through his hands. One copy at a time.

Obviously, Jack Schweber has observed, first-hand, the Cosmopolitan Phenomenon.

"Never fails, a few days before the new issue comes out, women start asking me if I've got Cosmo in yet."

While many magazines tell you that their readers are loyal, we let our readers tell you—by their actions.

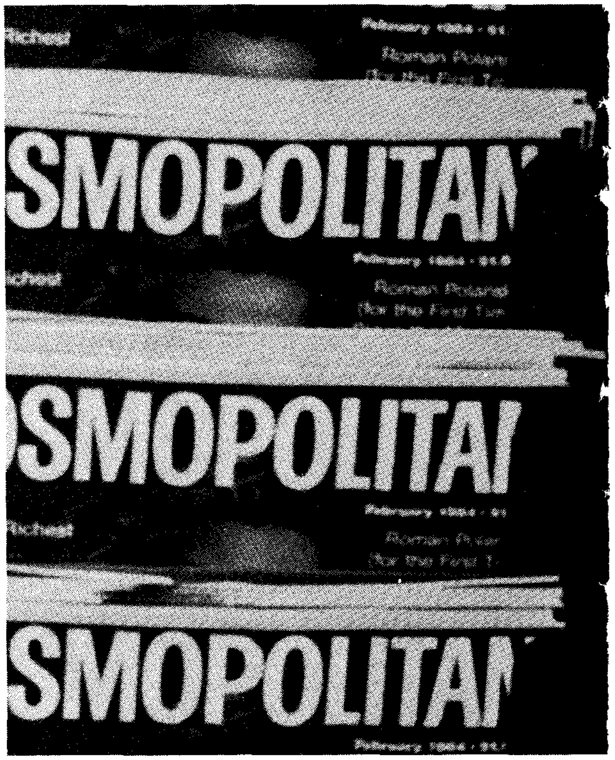
Every month, over 2,800,000 young women go to the trouble of going to their newsstand, supermarket or what-have-you to buy their Cosmopolitan.

In fact, over 92% of all our copies are bought this way. We don't offer special deals or money-saving come-on's to lure our readers.

Our magazine itself, phenomenally enough, is all the lure they need.

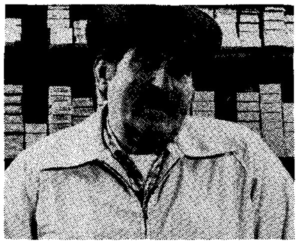
"They even start reading it before I can give them their change!"

Another phenomenal fact: virtually all of our 2,800,000-plus copies are bought at the price that's printed on the cover. And we cost much more than the other young woman's monthly magazines.



Our readers actually spend more than twice the total amount spent by the readers of those other magazines.

Obviously, our millions of affluent readers feel they're getting their money's worth.



"The women, they're mostly young, in their 20's and 30's, dressed terrifically. And a lot of them are carrying briefcases—you know, career girls."

Very observant of Jack.

To put his astute remark into more precise terms: in the 18 to 34 age group, our readers are 69% higher than the national average; over 30% more of our readers have attended or graduated from college than the norm; in the $15,000+

*Source: SMRB 1983 ABC circulation (Subject to audit.)

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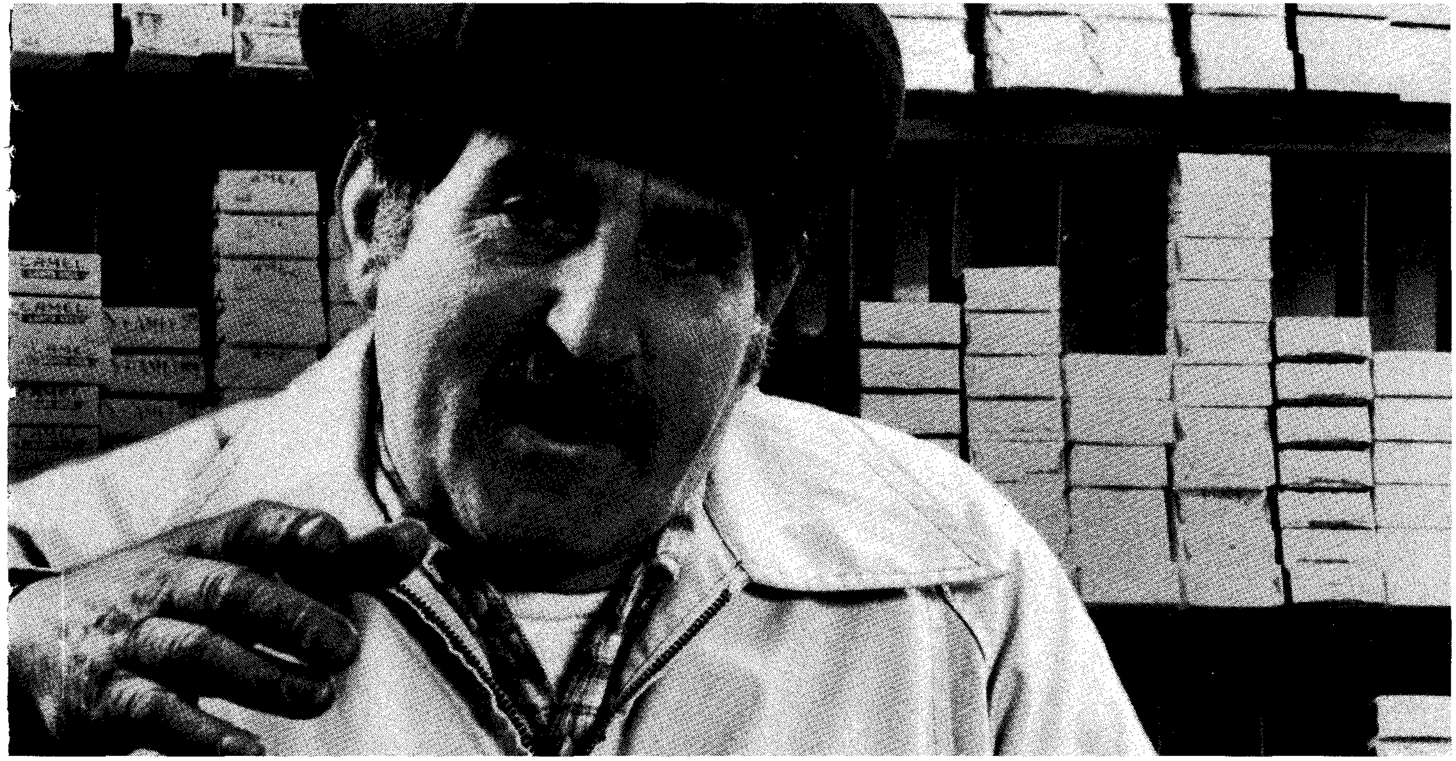

Jack Schweber, proprietor of Jack's Newsstand, New York City.

category, our readers are 43% above average; and she is, on average, 12 years younger than the national norm.

"If she's young, well-groomed and looks like she knows where she's going," Jack says, "I know she's going to be grabbing Cosmo off the rack."

COSMOPOLITAN

"I've sold a lot of magazines in my day, but there's never been anything like Cosmopolitan."

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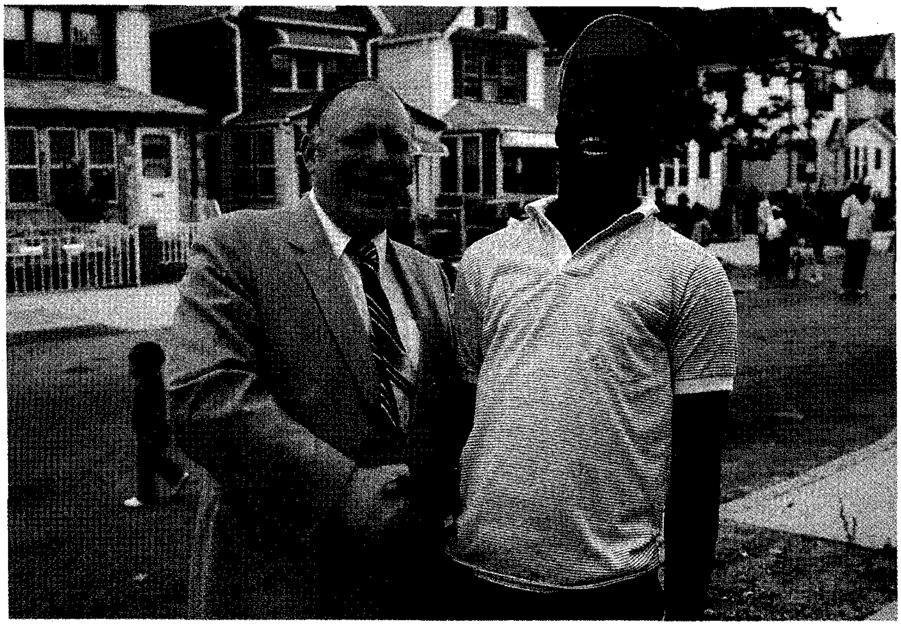
The City Politic/Joe Klein

JOE ADDABBO'S BRAVE NEW WORLD



The new constituency: *Congressman Addabbo in South Ozone Park.*

Trying to Survive in Queens

THE ROUTINE HASN'T CHANGED IN A quarter century: Congressman Joe Addabbo, who is 59, arrives at his Ozone Park office before 9 A.M. just about every Saturday. He is greeted by Arky Surico, who has been with him from the start. They go through the mail, Arky slicing open the letters, Addabbo reading, sorting, making notations. Then Addabbo says, "So Arky, where are we going today?"

"Lotta stuff, Joe," Arky says. "Block parties all over the place."

And for the rest of the day, they navigate the back streets and byways of southern Queens. Addabbo—an admitted madman behind the wheel—rushes from party to party through hundreds of identical blocks of immaculate brick single-family houses. Rosedale, Laurelton, Springfield Gardens, Cambria Heights: The Sixth Congressional District is nether Queens, the heart of American dreamland in New York City. The homeowners are small-business men, civil servants, teachers—proud people, proud of their homes and neighborhoods. Twenty-four years ago, when Addabbo was first elected to Congress, most of them were Irish, Italian, and Jewish; now the majority are black.

Addabbo has always made these rounds, even in the years when he ran with the endorsements of all the major parties and was guaranteed nearly 100 percent of the vote. A young assemblyman once asked him, "Why do you work this district so hard? You don't have a primary. Why not take it easy?"

"If I took it easy," Addabbo replied, "I'd probably have a primary."

There will be a primary this year for Joe Addabbo, a tough one. On September 11, he will be challenged by Simeon Golar, a black man who is a millionaire real-estate developer and was once head of the New York City Housing Authority. Two years ago, when he was just about unknown in the district, Golar nearly beat Addabbo, and that was *before* the coming of Jesse Jackson, who took 63 percent of the district's vote in April's presidential primary. It is estimated that 20,000 new black voters have registered in the district since 1982.

Addabbo acts as if nothing much has changed, though. "The people in this district are color-blind," he says.

Last time around, Golar seemed to catch Addabbo by surprise. He ran a modern political campaign, complete with media consultants and pollsters. "We never had that out here before," says the congressman, whose only really tough campaign had been his first one, in 1960 (and even then, he ran with regular party support). This year, Addabbo has already raised $500,000, hired a media consultant ("He does brochures"), and will probably spend more than in his twelve previous campaigns combined. Clearly, he is expecting the fight of his life—a prospect that, more than anything else, seems to sadden him.

"This area hasn't really changed in 30 years," he says, driving through the quiet streets of Ozone Park. "The stores and people are the same. I've lived here all my life. Two of our three children are married, and they live within three blocks of our house. This is a family place."

The congressman's house is a modest brick one, still strung with Christmas lights ("We haven't had time to take them down") and graced by a plaster Madonna out front. He and his wife, the former Grace Salamone, have been married 35 years. Addabbo enjoys pretending that he's just an old-fashioned, small-time lawyer from the outer boroughs. But the walls of his office, covered with photographs of the congressman with five presidents, tell a different story.

Although there are better-known Italian politicians from Queens—especially this year—Joe Addabbo may be the most powerful. A pragmatic liberal, he is chairman of the House Defense Appropriations Subcommittee, the sort of job that is usually held by some ancient Southerner who favors building anything the military wants (especially if it's done in his state). Addabbo is different. He has opposed the military, and the Reagan administration, on such fanciful big-ticket defense systems as the MX missile and the B-1 bomber; at the same time, he has kept local defense contractors—Grumman, Fairchild—very happy. In early August, for example, it was announced that Grumman would be receiving $1.3 billion from the government to update and build more A-6 and F-14 warplanes. "Not a bad week's work," Addabbo says as he and Arky head off to the block parties.

"He's extremely effective," says Brad Johnson, the chief congressional lobbyist for Governor Mario Cuomo. "Seniority doesn't always equate with influence; in his case, though, it does."

"If we lose Joe Addabbo," says one prominent New York Democrat, "we're going to be throwing a lot of money away."

Consequently, there's been a good deal of handwringing in the upper echelons of the local Democratic party: What to do about Addabbo? "When Mondale named Gerry [Ferraro], we thought we had the answer," says Queens Borough President Donald Manes. "We offered Joe her seat. But he's a very proud, very stubborn guy. He's lived his whole life within a ten-

Photograph by Chuck Fishman/Woodfin Camp.

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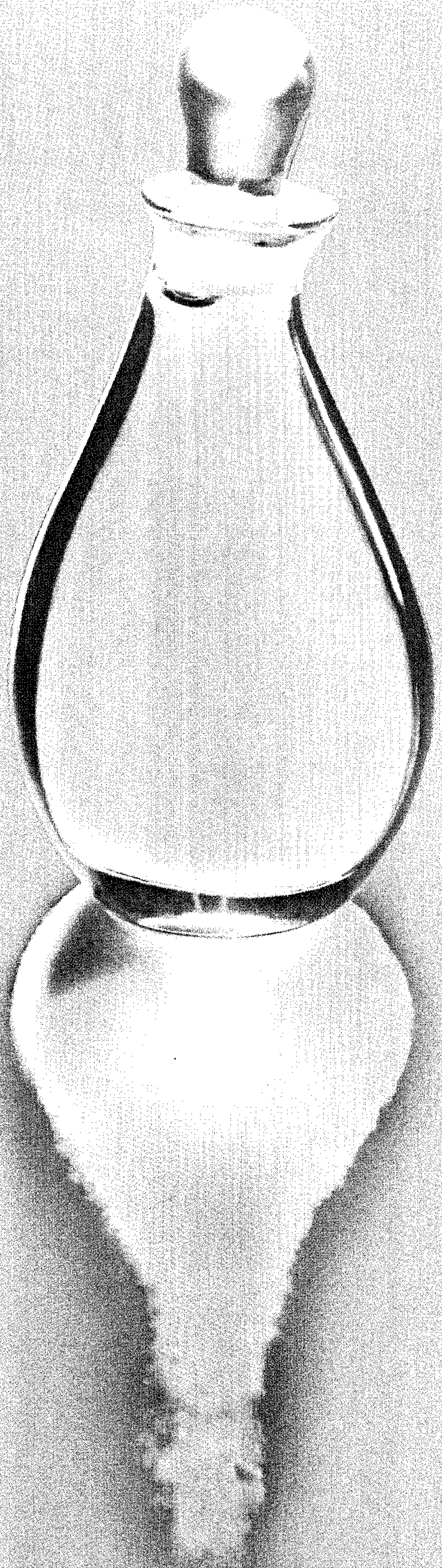

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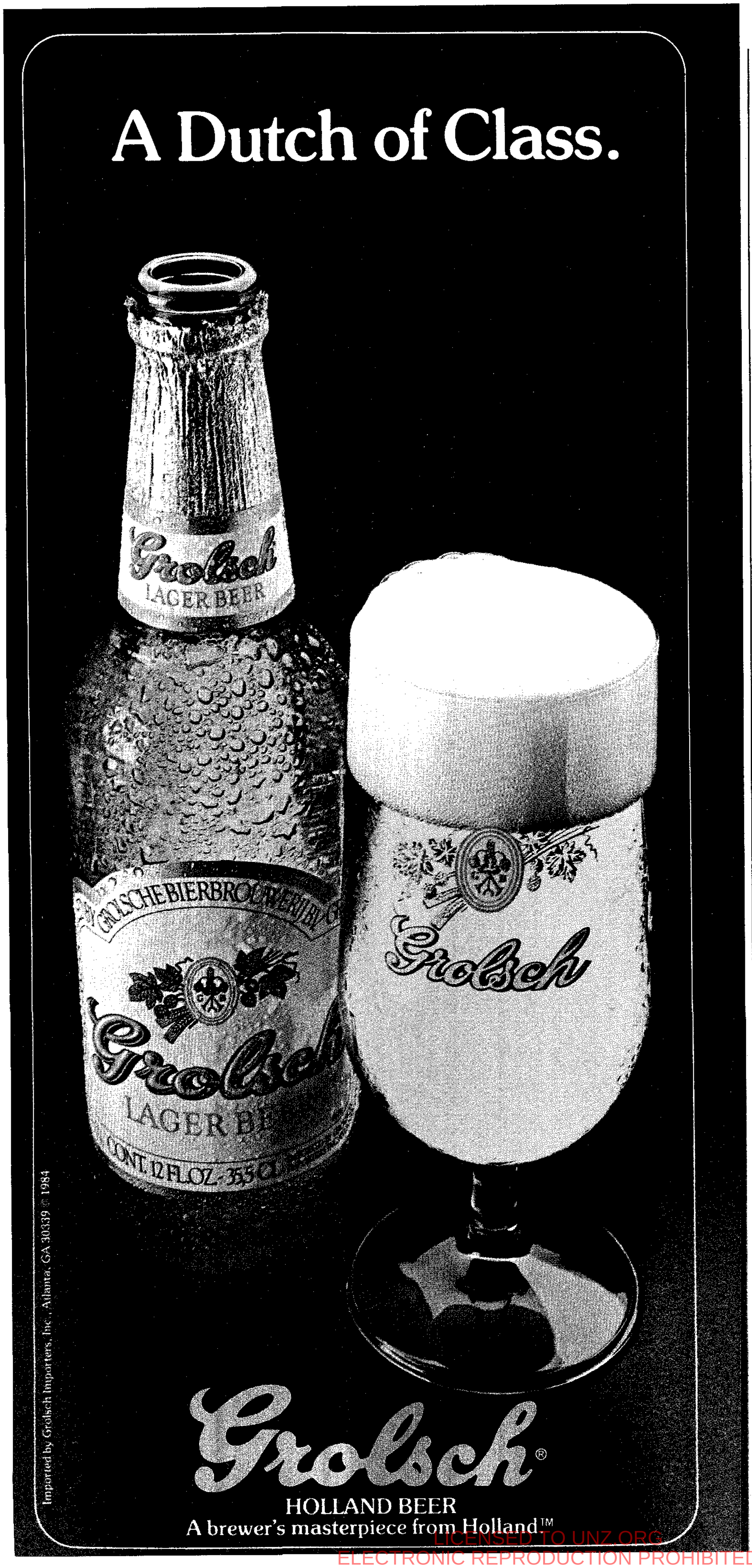
PERFUME SPRAY PERFUME COLOGNE SPRAY COLOGNE



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block radius in Ozone Park, and it would take a bulldozer to move him now. He simply cannot believe his district would desert him, and he's probably right."

Indeed, the conventional wisdom seems to be that Addabbo has moved quickly and cleverly to counteract Golar's challenge. He brought Senator Ted Kennedy to the district to endorse him and also won the support of a committee of prominent black ministers. "Joe Addabbo was there for us when this district was 85 percent white and 15 percent black," says the Reverend Paul Vastor Johnson of the Community Baptist Church. "Why should we abandon him now that the district is 70 percent black?"

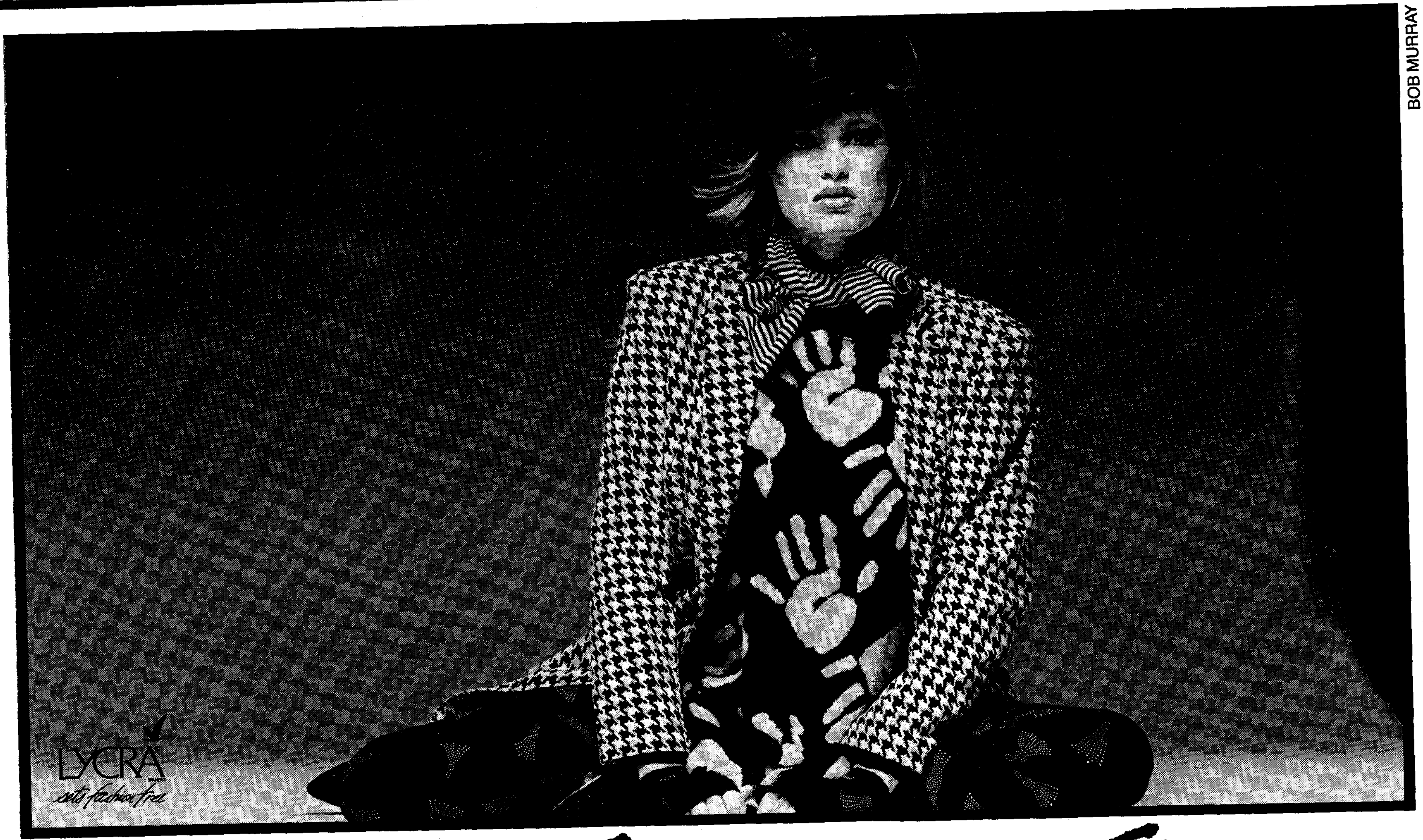
In addition, Addabbo has been endorsed by a majority of the black political leaders in Queens, most of whom consider Golar—who lives just outside the district in Jamaica Estates and hasn't been very active in local politics—to be an interloper. Even Councilman Archie Spigner, Jesse Jackson's Queens campaign chairman, is supporting Addabbo . . . this time.

"Some of these people with Addabbo just want to see Golar lose so *they* can run next time," says Assemblywoman Cynthia Jenkins, a rival of Spigner's who convinced Golar to run in 1982 and still supports him.

All of which has Golar somewhat on the defensive. He is intelligent, well educated, eminently civilized . . . and running a decidedly sleazy campaign. He has compared Addabbo to Fred Richmond, the disgraced Brooklyn congressman "who had a good voting record, but spread his money around ruthlessly and corrupted the entire community." (Golar will often go so far as to remind listeners that Richmond was convicted of "seducing a black child.") He has also said that Archie Spigner is a "plantation-style" black and that the local ministers supporting Addabbo were bribed into it: "Addabbo has a sliding scale of payments: from $5,000 to $1,000, depending on the size of the church."

"You gotta figure Sim's getting pretty desperate when he takes to insulting the ministers like that," says Juanita Watkins, another black Queens politician who is supporting Addabbo.

Perhaps, but it would be unwise to underestimate Golar's appeal, especially when he talks about middle-class-black frustration, especially in this year of Jesse Jackson. "I think you know what this election is about," he tells his black audiences. "Remember how proud we were 25 years ago, moving into these *integrated* neighborhoods? But you know what integration is: It's that moment when blacks are moving in and whites are moving out. And remember what happened when the whites moved out?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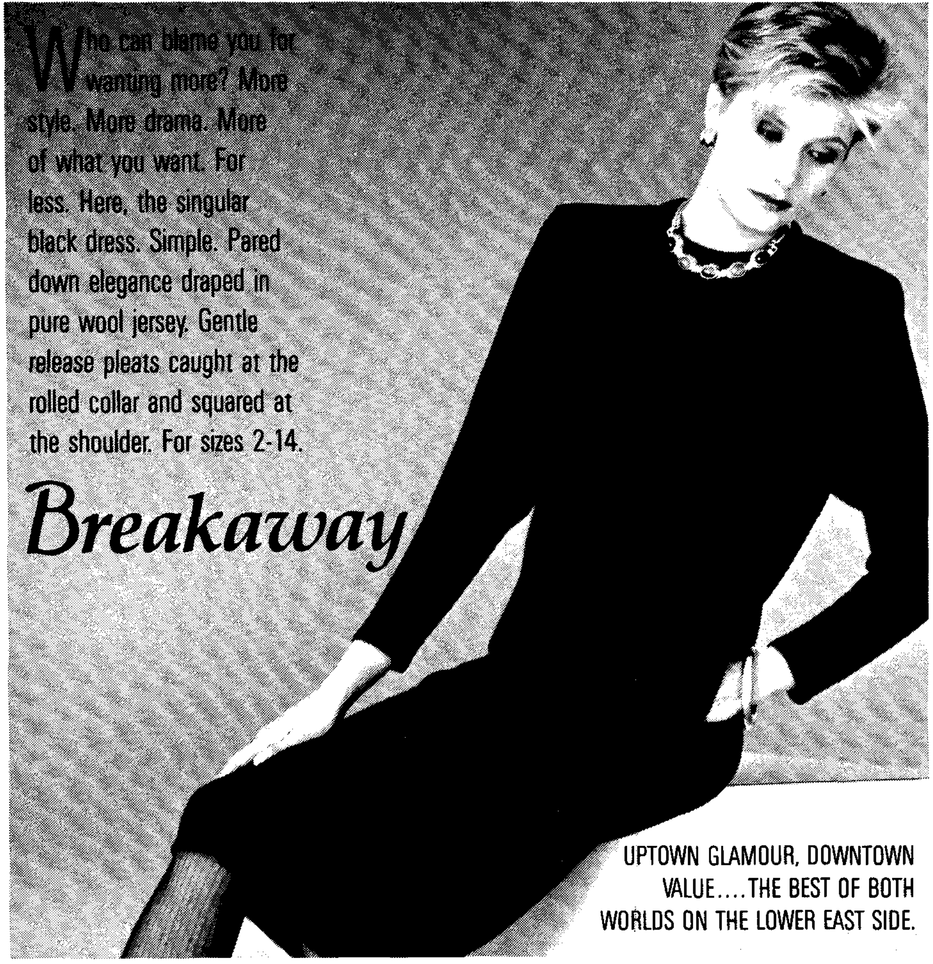

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If South Queens is not quite the Tobacco Road that Golar describes, if the individual homes are still well kept, the middle-class-black anger is nonetheless very real. Assemblywoman Jenkins, who supported Gary Hart in the presidential campaign and is certainly no bomb thrower, has made the election of a black congressman a crusade. "Where is the district that is 70 percent white that would elect a black congressman? Show me the place and I'll agree that it's not important to elect one here," she says. "Why do the whites leave as soon as we move in? We're middle-class just like they are. Why do the stores leave Jamaica and move to Green Acres? Don't you think Joe Addabbo, with all his seniority, could've done something more for Jamaica Avenue?"

"Jamaica Avenue is coming back," Addabbo maintains. "I think the mass [white] exodus has stopped. The neighborhoods are stabilizing. People are learning to live together."

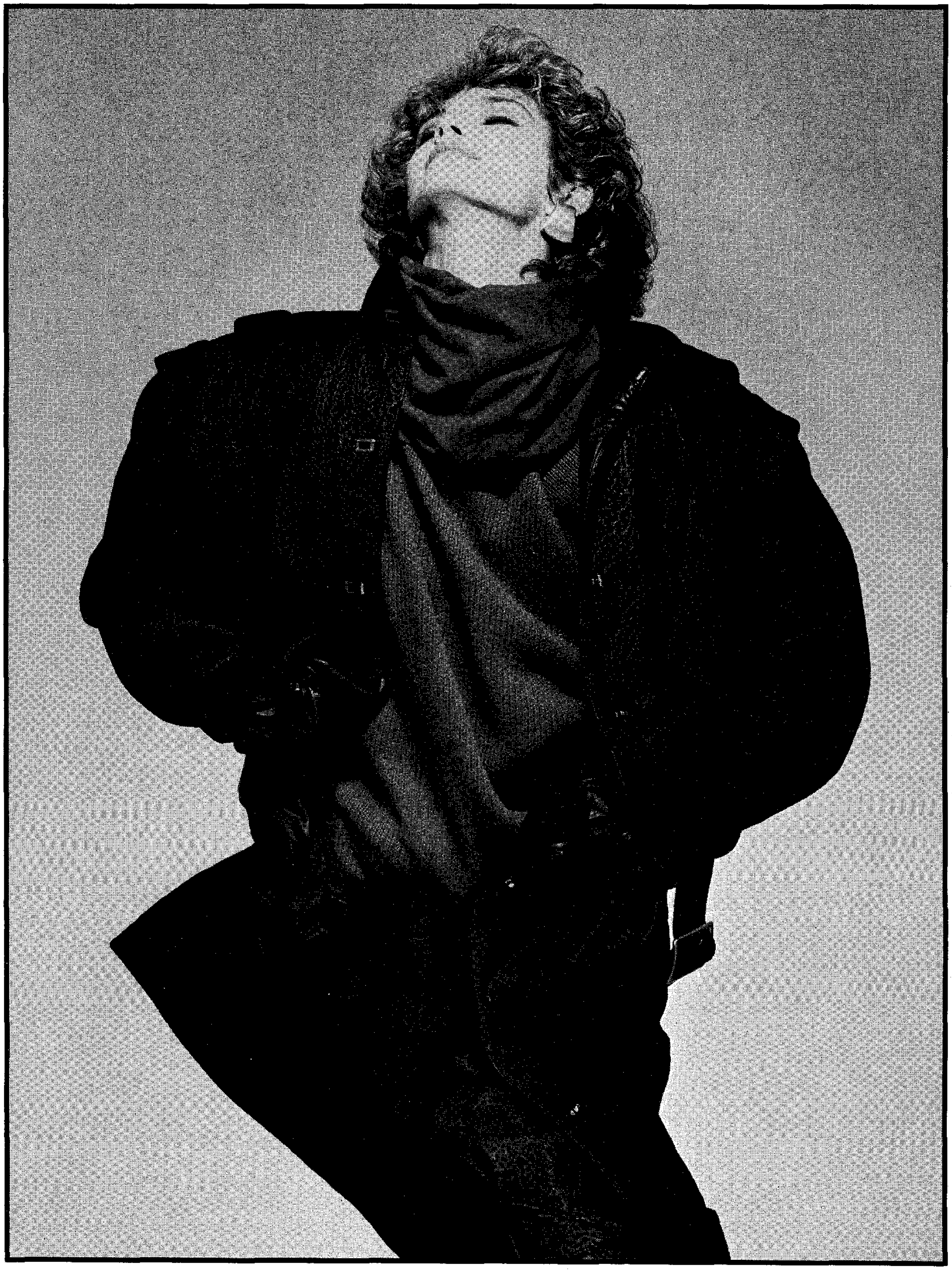
Simeon Golar might point out that the exodus has stopped because all the white people have left—indeed, as Joe Addabbo traveled the back streets of south Queens that Saturday with Arky Surico, there were precious few white faces to be seen. It was a strange, disconcerting procession. Addabbo—paunchy, his few remaining strands of hair matted with sweat, looking more like an insurance salesman than a congressman—waded into the black crowds at the block parties, shaking hands, pinching cheeks, hugging old friends (there was always a handful of older folks who recognized him; the young ones kept their distance, staring sullenly). Arky trailed after, giving out plastic JOE ADDABBO FOR CONGRESS shopping bags, or calendars with the congressman's picture, or campaign buttons.

Despite Addabbo's best efforts, there was a palpable sense of being in alien territory. "Feeling brave?" he asked at one point as he approached a block party that seemed to consist of hostile teenagers sitting on a fence, staring at him as if he were a Martian. But then an older black woman popped her head out a screen door and said, "Hey, Joe, how're ya doing?"

Addabbo hugged her and was soon surrounded by people plying him with fried chicken and promising to support him in September. Arky, meanwhile, was working the teenagers on the fence, offering buttons. "Hey, mister," one of them asked, "can I have two?"

"Take three," Arky said, knowing that the jury was still very much out. ■

Robert Elliot
Original Designs



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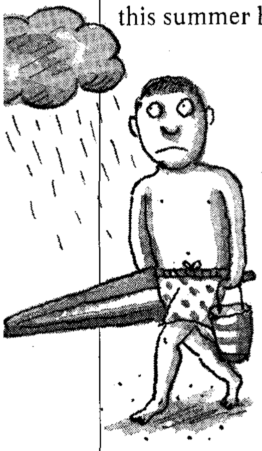
FAST TRACK

WEATHER OR NOT

LOST WEEKENDS



THE HOTTEST TOPIC OF conversation on the beaches this summer hasn't been Geraldine Ferraro or *Elbowing the Seducer*—it's been the weather. And it turns out that people who have been grumbling about the unusually high number of rainy weekends this year are not just kvetches.

According to the National Weather Service, this summer is about to become the dampest in the last nine years. Since June, 13.37 inches of rain have fallen on the metropolitan area; 13.48 inches fell over the entire three summer months last year. If the forecasts are right, we should have another inch or two before the end of the month. Worse yet, it has rained on eight of the eleven weekends so far this summer. On three weekends, it rained both days; on five weekends, it rained one day; and only three weekends were completely clear.

Meteorologists for the service say the heavy rains have been a trend in the area since 1982, when a low-pressure trough began to hover over the East Coast. In addition, jet streams have kept to the south, leaving the north wet. P.B.

PRICES

HERE'S WHAT SOME COURSES cost around New York last week:

☐ Private 30-minute driving lesson in Manhattan at Taggart's The Driving School People, Inc. (1275 Lexington Avenue), $16.95.

☐ Hour tennis lesson for non-members at Tennisport (Borden Avenue at 2nd Street, Long Island City), $60.

☐ Seven-week course in polygraph analysis at the New York School of Lie Detection (165 West 46th Street), $2,100.

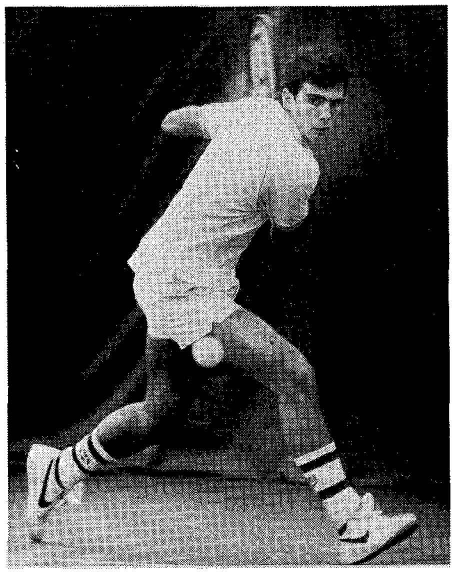
☐ One-year degree program in embalming and mortuary services at the McAllister Institute of Funeral Service (229 Park Avenue South), $3,900.

COMING UP

RISKY BUSINESS AT THE OPEN

PAUL ANNACONE, WHO IS 21 AND COMES from East Hampton, is one of those cool new American tennis players who resemble the tempestuous Connors and McEnroe about as much as grassy Wimbledon resembles the U.S. Open in Flushing. "He's so laid-back, it appears he's not trying," says Mike DePalmer Sr., who coached Annacone at the University of Tennessee. "But his stomach churns like any fierce competitor's."

Annacone's insides were surely churning at Wimbledon in late June and early July when—ranked 243rd in the world and in his first pro tournament—he won three "dogfight" qualifying matches to get into the main draw, then beat Johan Kriek to reach the final eight (where he lost to Connors).



Sprawling on a bench at the Bridgehampton Racquet & Surf Club the other day, Annacone underplayed his victory over Kriek. "You can't look at any one win too jubilantly; you have to play the following week," he said, like the old pro he isn't yet. But Wimbledon has drastically changed the way people will watch him on the hard courts of the Open next week.

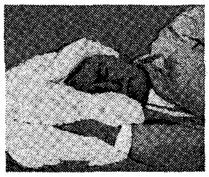
Annacone got on the road to the Open early. He began at the age of six, hitting tennis balls with his mother and father at the club in Bridgehampton. By the eighth grade, he had won the Suffolk County High School tennis championships. At fourteen, he left home to study at the Nick Bollettieri Tennis Academy in Bradenton, Florida, then went on to the University of Tennessee. His straightforward plan: "to be the best collegiate player so that I could turn to pro as soon as I was ready." He was there before he knew it, quitting school after three years as an all-American (the last as College Player of the Year) because "I couldn't see how to improve on my record," which was 52–3.

So here he is on the bench at the Bridgehampton club, fiddling with a pair of sunglasses, looking and acting like Tom Cruise at the end of *Risky Business*—casual about being where he has always wanted to be. He doesn't regret leaving college ("You can always go back to school," he says, "but you can only play top tennis for so many years"), and he's unworried about the pressure he's bound to be under at the Open, where he is deep in the field of 128 players headed by McEnroe, Connors, and Lendl. Still, he says, "a lot of people I know will be there." People, one can be sure, who know what Paul Annacone looks like when his stomach is churning.

STEVEN ARKOW

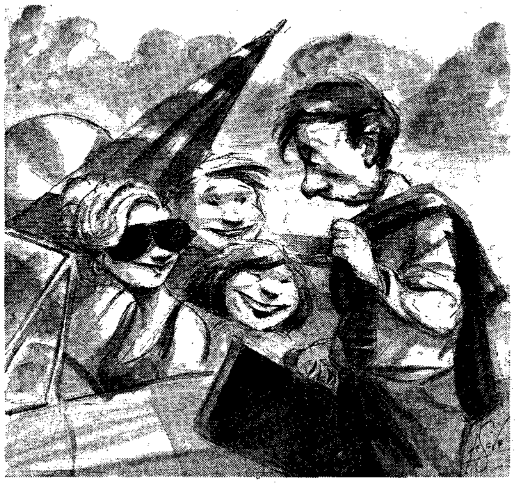
Illustrations: top, Guy Billout; left, Paul Meisel.

MR. PEEPERS'S NIGHTS: Dune Duties



I HAVE MOVED ON TO ALLERGEN FARMS in Redding, Connecticut, where I sneeze all day, even in the package store. I was sad to leave my beach house in B Hampton and still miss the lamps made out of jeroboams of memorable champagnes, the chart of North American ducks, the director's chairs caught in the sag of many backsides, and the way the house shook on its stilts whenever the washing machine went into the spin cycle. This dump was as much a freak among the victims of architecture as I was in my peaked cap and Plymouth with the taped bumper among the Hamptons people. On this strip of road where unbuilt earth seemed scarcer than in Beverly Hills, I even had a bit of dune land on one side, while on the other, I watched Jerome Robbins walk his dogs. What posture!

In B Hampton, there are hidden houses at the ends of long driveways, and there are the new ones. I made a little equation—the longer the driveway, the more appealing the house, the greater the promise of cool porches, blue lawns, and minty refreshments. Still, the raw wood monsters rise weekly. As the last nail is hammered, the lawn arrives on a flatbed truck in tidy rolled-up squares. I pass lawns on the highways. The car-to-creature eco-balance is so disturbed that mashed rabbits extend their entrails all along the road. The air swallows these houses and grays them in a week. B Hampton has only one visible mansion, so no one has to feel bad. It compensates with $50,000 German cars.



The three o'clock shuttle

As I was downing another Allerest today, I remembered certain beach moments—Francesca and Peter Tufo's pesto, the guacamole at Midge and Ham Richardson's (they are the only couple I know who can start sentences "When I was a nun . . ." and "When I was the No. 1 tennis player in the U.S. . . . ," whereas Mortimer Zuckerman is the only person who says "Hello Ah Choo" as he calls his Chinese houseman). I hadn't been invited *chez* Schwartzman for their Bastille Day party on "L'Hampton L'Est, L'Ile Longue," and had to content myself with cocktails on Lee Bailey's deck, where I saw Barry Diller, who had savagely hacked off the sleeves of his polo shirt, and, at last, The Dustbuster, looking very blazered and Southampton, though his ankles were sadly pale.

Other times and places I saw Kurt Vonnegut buying his newspaper, Don Hewitt buying his vegetables. I saw Alan Alda holding his wife's hand, walking down Main Street in Southampton. I saw Pete Peterson in Loaves and Fishes. "If I didn't know better, I'd say you were neurotic," Peterson said to me as he eyed my hat and black sunglasses.

So it went. There were restaurants whose names (the House on Toilsome) were invariably better than their food, and always the compensation of corn. Once a locations scout drove up to my house wanting to use my deck. "It's for the movies," he lied. A week later, 21 sound and camera trucks appeared on the road. "What movie is it?" I asked, hanging out of my car. "Maxi-pads," they said.

Then finally I drove to the East Hampton Airport to pick up a guest on a Friday afternoon, and I understood. The Hamptons are all in the promise. That moment when the men get off the three o'clock shuttle, having gotten themselves onto the early section. They stand there, their tie knots immediately loosened, blazer jackets slung, looking at their watches, scanning the horizon, viciously jabbing those quarters into the pay phone, putting down the attaché cases with that thunk that says the workweek is over while the wives are tooling around thinking they can make one last stop. They drive up in their bathing suits and cover-ups, and the thinner wives get right out and wave and the fatter wives sit there with the motor running waiting for the husband, who is working to pay for this summer averaging easily $300 a day. He gets in the German car (she drives the show-off car, not the beach wreck with its rust holes). "I've been in for half an hour," he says casually but in that tone, and she knows it's going to be one of those weekends. For he has already met a friend on the plane who asks him if he's going to the P---------'s, and he isn't. He isn't even going to Steve Ross's second daughter's first birthday party as he now finds out, and that's really a blow. The promise. The tension. It flows through the weekend until the early Monday-morning flights.

There I saw a man from the office of the president of a "troubled" company whose stock I held. He got out of a Mercedes, his second or third family strapped in their car seats—the wife, the mother's helper, with a secretary type in tow helping him carry the cans of film, a leather case that looked like $700. I had picked out his plane. No shuttle for this guy and his film cans.

"That's a lot of weekend movies," I thought.

A giant shiny white helicopter was waiting for him, and a pilot in a beige uniform who helped the secretary carry the film cans. A lot of leather was getting on that helicopter, which was no mere helicopter but a Sikorsky 76, the sort that stirs up the dust around the field and whips the streaked hair up from the wives' heads and the ties of the executives fly up like Canada geese taking off from a marsh. Great rich gusts of power are coming from this airship, and there I stood, a stockholder in the dust.

"Nineteen and three-eighths and falling," I said to the skies. Later, I was told that each executive is charged $600 to use the copter. Each trip, however, costs about $2,000. So I was still paying $1,400 to fly Mr. H--------- into business.

"What's wrong with East Hampton Aire? What's wrong with the Jitney?" I thought, remembering Carolina Herrera's perfect profile in the cone of Jitney light and thinking the Jitney was good enough for Warren Phillips, the chairman of Dow Jones. It was 8:30 A.M., and I was already aggravated enough for a beaker. So then I knew it was time to leave B Hampton. I unscrewed my light bulbs, took down my flag with two swizzle sticks crossed over a recumbent puckered olive, and packed up my Plymouth.

Illustration by Peter de Sève.

ON LINE

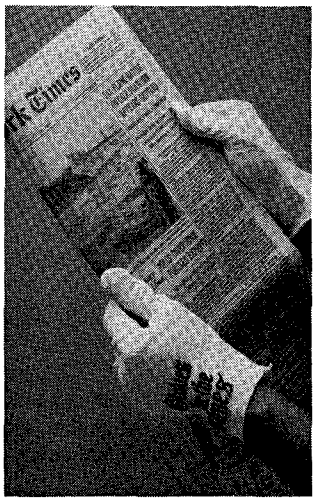
'Times' Ink

TODD KESSLER GOT THE IDEA two years ago. He was riding the bus to work and reading the *Times,* as usual, when he noticed one of the inescapable facts of New York life—the newsprint had turned his hands an inky gray. Then he noticed how filthy his fellow passengers' hands were.

Why not make special gloves just for reading the paper? Kessler knew practically nothing about retailing, though—at the time he was a producer-director for CBS-TV—and neither did his sister, brother-in-law, or father, all of whom agreed to help him out. Nevertheless, last December, after finally finding a manufacturer in New Jersey, the four started their company, Gloves for the Times (their slogan is "The news stays with you, not on you").

"We're proud that they're made here," Kessler says, "and not in Hong Kong or somewhere." The gloves, which are white stretch cotton embroidered in black, turned a profit within a month.

The company gets appreciative mail from all over the world. "People write and tell us their paper-reading rituals," Kessler says, "and we have a fan club of librarians."



Gloves for the Times can be found at Bloomingdale's, Jenny B. Goode, and assorted card shops, or can be ordered by mail for $6.95 from Gloves for the Times, P.O. Box 4267, Newark, New Jersey 07114.

QUITA MCMATH

COPS

ENGLISH ON THE BALL

I LAST SAW MY WALLET-CUM-ADDRESS book on a June evening in London. At Sloane Square, I consulted it. By Chester Square, it was gone. I had lost £91 and various cards, which was irritating, and all my phone numbers, which (in a city where many are unlisted) was galling. My pocket had been picked, I decided, probably while I was walking through the crowd outside the Royal Court Theatre. I returned, and peered through various trash cans (thieves often toss emptied booty away). No luck.

Two weeks ago, I got a letter from London's Metropolitan Police. I started to read with some misgivings. It began: "Dear Sir. Some items of property have been handed in at this Police Station." It concluded: "There are some U.K. notes in the wallet (91 pounds)." It was signed by P. Downs, the property officer at Gerald Road police station, SW1.

I called Property Officer Peter Downs, who has been with the force since 1949. The stuff had been handed in by a Mr. O'Neill who lives in Pimlico and who had found the book on Bourne Street (where I once lived). He had called somebody whose name appeared on several cards. This was the friend with whom I had been staying.

So I'll see my London address book again, after all. Thanks, Mr. O'Neill. Thanks, Mr. Downs. This sort of thing will happen in New York, I expect, someday. As in someday over the rainbow.

ANTHONY HADEN-GUEST

L.A. TELEX

TOM BRADLEY'S OLYMPIC GOLD

FOR YEARS, TOM BRADLEY has been criticized for being a ceremonial mayor who spends more time presiding at ribbon-cutting ceremonies than running City Hall. And since he lost the governor's race in 1982 and was passed over for the vice-presidency by Walter Mondale, his chances for higher office haven't looked good. But on the opening day of the Olympic Games, the naysaying was quickly forgotten when Bradley showed the city how much fun it was to play host at the biggest ceremony of them all. Now Bradley's staff and supporters are giddily hoping they can capitalize on the goodwill the Games have generated for the mayor when he runs for re-election in 1985, and more important, when he makes another run for governor of California a year later.

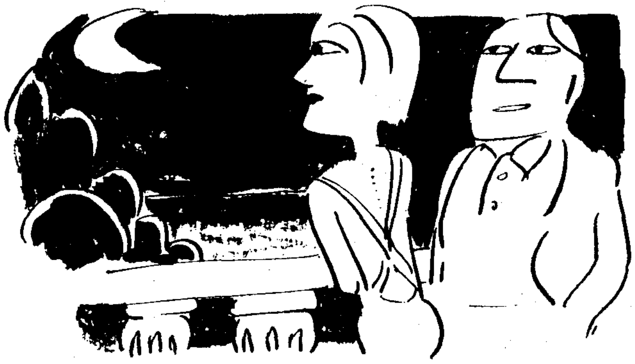
Everywhere Bradley went, he was greeted by crowds of well-wishers. At the Olympics gala at the Hollywood Bowl, the crowd of 18,000 gave him a standing ovation. When he tried to visit an Olympics memorabilia exhibit near the Coliseum, he was waylaid by so many appreciative people that he never made it to the exhibit.

The euphoria will certainly last long enough to guarantee Bradley re-election in 1985. But will it help in a race against Republican governor George Deukmejian, who defeated Bradley in 1982?

"It's a badly needed boost for Bradley after a couple of losses," says California pollster Mervin Field. But Deukmejian's press secretary, Larry Thomas, doesn't see Bradley's Olympics triumph affecting a 1986 race. "I don't think the Olympics are going to be the basis on which the next governor of California is elected. I think they could have destroyed a potential candidacy if they had gone badly. But I don't think they will make one."

JEANIE KASINDORF

PEN & PENCIL



"That's funny. I was thinking about the schlepp back to the city, too." —ANTHONY HADEN-GUEST

Photograph by Aaron Rezny

People weekly performs

"The playback we're getting from manufacturers is: 'People is extremely powerful.'"

— Sue Brady
Director of Marketing Communications
Celanese

SPEND
CHRISTMAS
SOMEPLACE
WARM

In 1982, Celanese wrapped up their holiday campaign with a 5-page special unit in People. The response was so overwhelming that they increased pages and regional editions for their 1983 campaign. Sue Brady, Director of Marketing Communications for Celanese, explains:

Manufacturer Response. "Our ads are designed to sell merchandise. You would not find manufacturers wanting to go back into People if the ad did not pull through at retail.

"In fact, smart manufacturers are buying additional regionals to complement and supplement what we have done—when these people start spending their own money, you really know you've got something."

Retailer Response. "The power of People has been very significant in major department stores. Many retail buyers called to ask why they weren't included in such an impressive campaign."

Consumer Response. "We know consumers went into department stores carrying People, looking for specific merchandise. When people carry your publication into a store, that's measureable."

Why People Performs. "You're looking at a group of young people today who believe in what People says and are spending their money because this *one* book gives them everything they need to know. There's a vogue to reading it."

The Result. People is the exclusive choice for Celanese's consumer campaign today and for the future.

"Obviously, we are committed to People for 1984. We are expanding our commitments because of your exceptional effectiveness at all levels. People just sells itself."

People performed for Celanese. Why not let People perform for you?

© 1984 Time Inc.

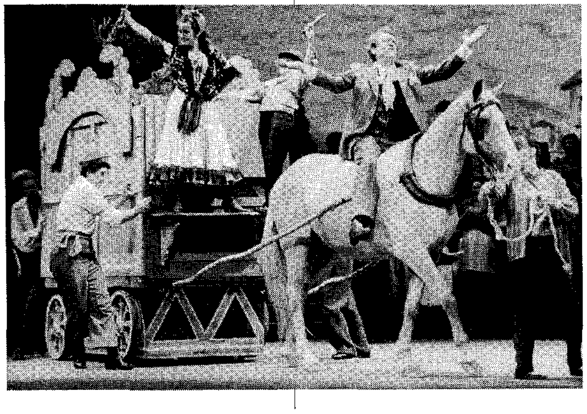
ALEXANDER JUL

AN
THE
R JULIAN

RUTH RECOMMENDS

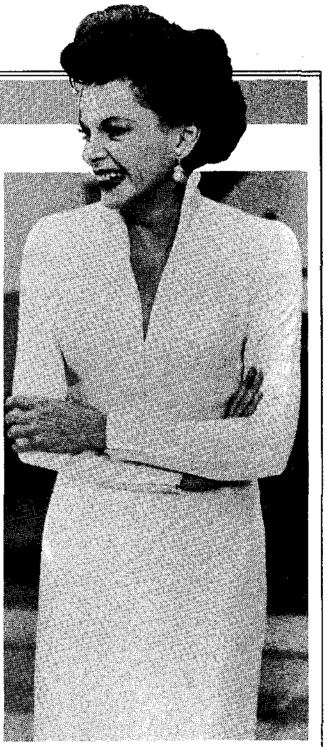
BY RUTH GILBERT

A collection of ornate concert-tour jackets of English military design worn by John Lennon can be seen this week at the Charles Hamilton Gallery.



'CAVALLERIA'/ 'PAGLIACCI'

New York City Opera's productions of Cavalleria Rusticana *and* Pagliacci *may be seen this week at the August 25 matinee. At left is a scene from* Pagliacci.



'GARLAND SINGS'

Mother and daughter—Judy (above) and Liza—make beautiful music together. Airing August 21 on Channel 13 at 11:30 p.m., the program is one in a series of six from Judy's 1960s television appearances.

GLADYS KNIGHT AND THE PIPS

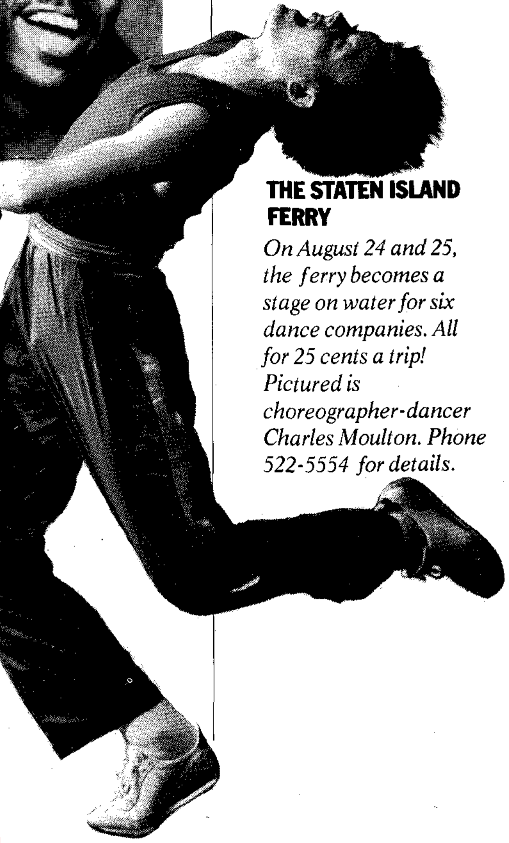
They've been around for 30 years and are better than ever. They're appearing at the Gershwin August 28 through September 2 to dazzle you with a program of soul, pop, rhythm, and jazz.

'OXFORD BLUES'

Rob Lowe stars as a brash, handsome, athletic American who hustles his way into an English university. The movie opens at the Sutton and other neighborhood houses on August 24.

THE STATEN ISLAND FERRY

On August 24 and 25, the ferry becomes a stage on water for six dance companies. All for 25 cents a trip! Pictured is choreographer-dancer Charles Moulton. Phone 522-5554 for details.



Photographs: top left, Susan Cook/Martha Swope Associates; bottom right, Lois Greenfield.

La passion du moment. L'éternel féminin

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Jean-Louis Scherrer

New York

RONNIE DOES DALLAS

STARTING THE CAMPAIGN OFF-BALANCE • BY MICHAEL KRAMER

IT WAS MIKE DEAVER'S GREATest show. The White House deputy chief of staff, the man entrusted with the president's image, had engineered the most impressive photo opportunity of his career—Ronald Reagan in Normandy to celebrate the fortieth anniversary of D day. The interviewer, of course, couldn't be anyone but the grand old man of television. So it was. And Walter Cronkite played his role perfectly; he pitched the kind of softball questions even Bonzo could have hit for homers. But after all, Cronkite is a journalist, so eventually he strayed. How, he asked the president, would Reagan battle the Democrats in the fall? Simple, smiled the Gipper, ad-libbing in his best aw-shucks style: We'll "pretend they're not there."

And that's the way it was supposed to have been. Dick Wirthlin, the administration's pollster, had discovered a "pool of patience"; the nation was pleased with the economic recovery, the people were willing to give the president another term to continue his policies. Reagan would run on a variation of Dwight Eisenhower's 1956 theme: "Just enjoy your prosperity while Ike minds the store." The president, facing Jimmy Carter's vice-president, would confidently ask not only if Americans were better off after four years of Reagan but whether the electorate "really wanted to return to all that." A perfect game plan that would leave Walter Mondale far behind.

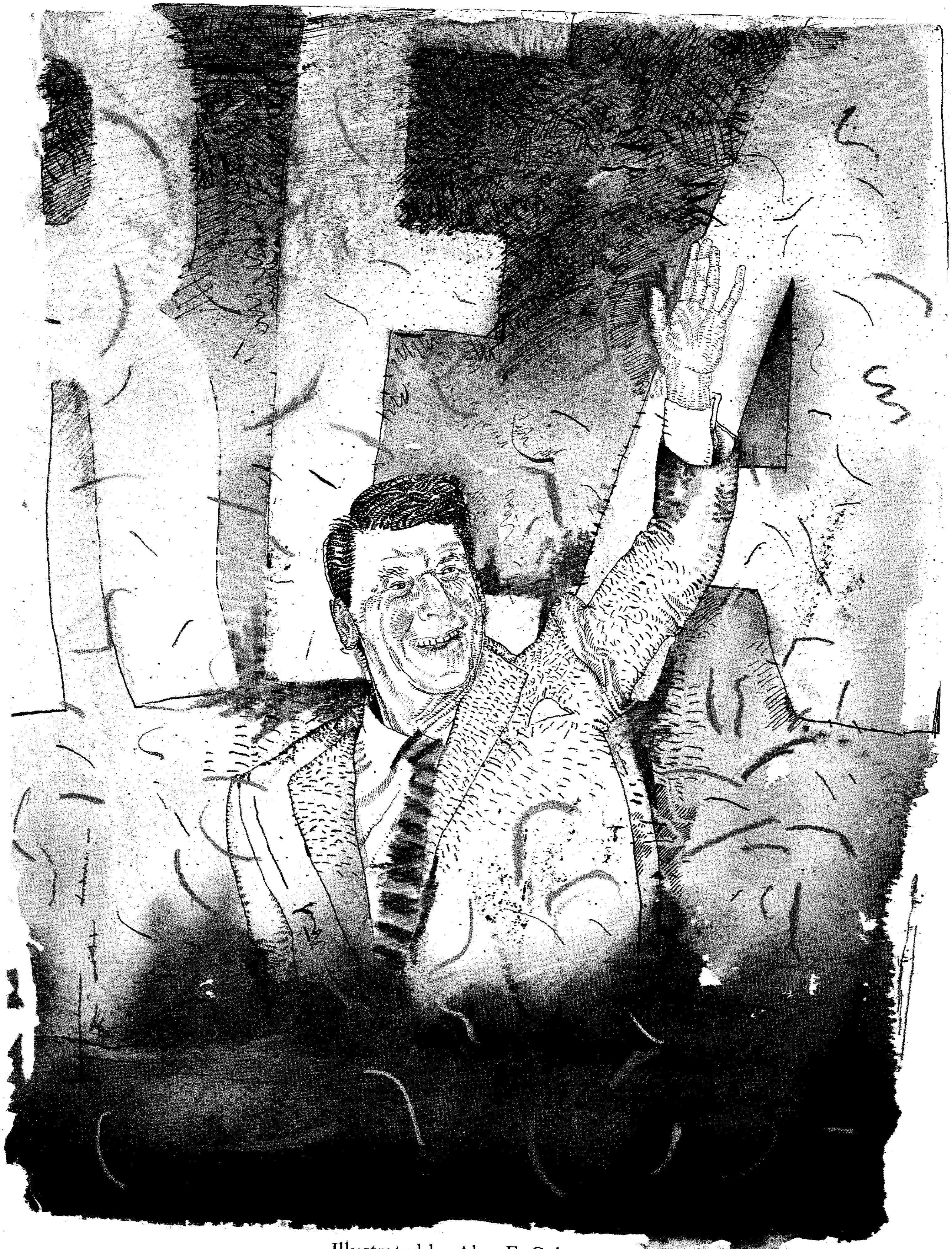
That's the way it was supposed to be, and given the Democrats' propensity to self-destruct, it is the way it may still be. But that's not the way it's been playing—at least at the start. It's the Republicans who have been fumbling and Walter Mondale, of all people, who is reminding us of Harry ("give 'em hell") Truman.

For weeks now, the GOP's top-drawing stars have looked rusty, like ballplayers who missed spring training. Without a primary season for practice, their skills dulled. The Dallas convention should help. Some of the Olympic medalists will attend, and the opening-night ceremony, in which the keynote address will be given by Katherine Davalos Ortega, the Hispanic treasurer of the United States, has been expanded to include a speech by Jeane Kirkpatrick, the no-nonsense ambassador to the United Nations. Kirkpatrick is a Democrat, but she's serving a Republican president, and no one can better defend Ronald Reagan's foreign policy. In the end, though, it's Ronald Reagan himself who must get in shape, and so far, the president's been hitting mostly pop-ups. Even the first triumphal Reagan tour was off-key. When the president said the Democrats had gone so far left at their convention that "they've left America," he struck the wrong note. If he's so sure he's a shoo-in, ran the refrain, why is he being so heavy-handed? Why indeed?

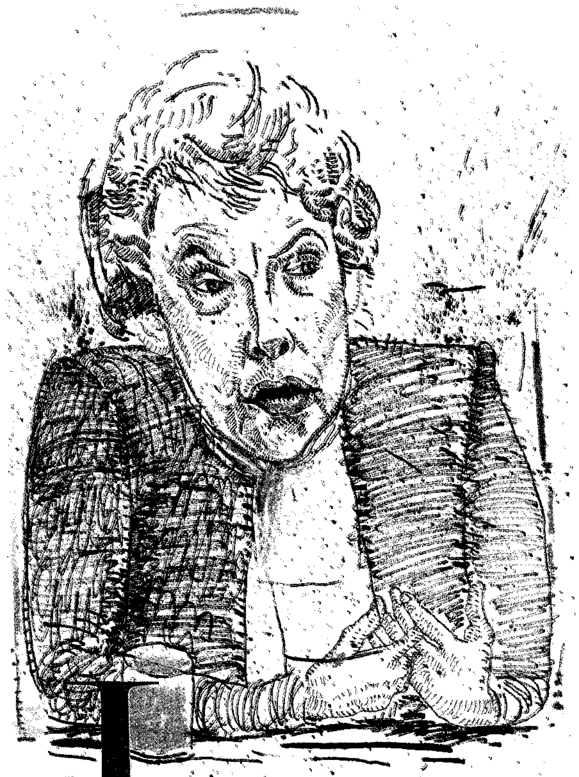
The vice-president, too, came off silly. The White House hadn't decided how to handle Geraldine Ferraro (although more than one Republican spokesman was on television saying she wasn't qualified), so George Bush looked like a wimp because he couldn't deal authoritatively with the question of whether he would debate his opposite number. Worse, Bush's wishy-washiness conflicted with the official line, to wit: "We can't wait till George goes one-on-one with Gerry. With his experience, he'll cream her."

AND THEN THERE WAS THE tax flap. By stating his position unequivocally, Mondale, the underdog, was countering his soft image as a man beholden to special interests, a candidate who would rather lose than offend his core constituencies by discussing the possibility of raising taxes. But raising taxes is exactly what Mondale's been talking about. At every stop, Mondale tells his audiences that while they may feel fat and happy today, they have recently eaten tainted fish and will eventually pay the price.

For his part, Reagan just couldn't get



Illustrated by Alan E. Cober



Jeane Kirkpatrick is a Democrat, but no one can better defend Reagan's foreign policy than his no-nonsense ambassador.

it straight. At first, the president said he wouldn't raise taxes unless he had to. Then he said he wouldn't raise them, period. Then the vice-president said Reagan would keep his options open. Then the president wouldn't say anything, and then came the clarifications and then the clarifications of the clarifications. And now, finally, he has retreated to his first formulation: no tax increases except as a last resort. All of which leaves Mondale to scream, "Let us see your contingency plan."

One thing is certain: The tax issue won't go away, and there may even be a fight over the platform's tax plank this week, a battle about the placement of a comma. Nothing, you see, gets a Republican madder than the prospect of raising taxes. But even if the GOP gets its act together in Dallas and the dissidents shut up, the subject will drone on throughout the campaign, if only because there will always be a senior Republican like Bob Dole, the Senate Finance Committee chairman, who, for reasons of his own credibility and future ambition, will be ready to tell Ted Koppel that of course Mondale is right—there *will* be tax increases in a second Reagan term.

On top of all this are renewed questions about the president's competence and true beliefs. A week and a half ago, when Reagan was testing the microphone before his radio address, the president said, "My fellow Americans, I am pleased to tell you I have signed legislation to outlaw Russia forever. We begin bombing in five minutes." Is this the authentic Reagan and will his words hurt him? Maybe both. The White House is trying hard to laugh the whole thing off, but one can imagine the outcry—especially from Reagan—if a similar crack had been made by Chernenko. And it doesn't take a genius to conjure a Mondale advertisement that replays Reagan's words with the tag line "War is no joking matter, Mr. President."

Beyond *that* gaffe was the incident a few weeks ago when reporters overheard Nancy Reagan prompting her husband with the answer to an easy question, a mini-shocker that reminds one of the time Reagan couldn't define "window of vulnerability," a term he had been using for years to describe America's inferior state of military preparedness. (*That* time, the president threw the ball to his defense secretary and walked off the stage.) Taken together, these lapses are qualitatively different from Reagan's occasional inability to recognize members of his own Cabinet. They invite one to wonder if Reagan really is minding the store.

What these glitches reveal—again—is that Reagan is often helpless without a script, a proposition his most senior aides implicitly acknowledged when they blamed themselves for the tax mess. The trouble, they said, was that they had left the president unattended when the misstatements were made. There was a gap of two days during Reagan's California vacation when none of the Big Three senior staff was in residence. The bottom line: Without his handlers, there's no telling what the president might do.

But watch out, Democrats. It would be too easy to make too much of this behavior. To a certain extent, Reagan's miscues and disengagement are well known. They have been a staple of his presidency, and there is evidence that the voters long ago discounted such bizarre Reaganisms (including the notion that he's a warmonger, which went nowhere four years ago) and that they will continue to discount them as long as the administration's policies are perceived to be successful, no matter who is actually responsible for the happy news.

In fact, the evidence is close to overwhelming. The Republicans have been polling constantly, and all during the tax discussion Reagan's rating has been climbing. As of last week, the president's nationwide lead over Mondale is in the range of ten to twelve points. And the gap is even greater in the battleground states. A few examples: Reagan leads Mondale by 26 points in California, by 20 in Connecticut, and by 14 in Michigan, a state normally strong for the Democrats because of its large number of autoworkers. The most distressing result for Mondale comes in Texas, a state almost every Democratic game plan says Mondale must win if he is to be elected (which is why so many Democratic politicians advised the selection of Texas senator Lloyd Bentsen for the second spot). Reagan's Texas margin is eighteen points.

These are early numbers, of course, but they were generated by surveys conducted *after* Mondale's first campaign swing, which kicked off in the South. They do not bode well for the Democrats.

Another problem for Mondale in Texas and perhaps elsewhere in the South—there are no data yet—is that Reagan does even better in the head-to-head matchups against Mondale when the surveys' respondents are reminded that Ferraro is on the ticket. The difference isn't large, but the trend line, as they say, is in the wrong direction. So the Democrats may yet realize their greatest fear—that Ferraro will hurt in the South.

And now there's the possibility that Ferraro will hurt everywhere. The refusal of her husband to release his tax returns is only just beginning to become a major issue. Ferraro promised full disclosure weeks ago, a particular necessity in her case since it was revealed that her congressional filing is, to say the least, incomplete. Now that she has backed off, the vultures are feeding, and it's hard to see anything but trouble down the road. The reaction of an adviser to George Bush will likely become universal: "What are they hiding? If your wife is running for vice-president, you help any way you can. If you don't, whatever you don't want to reveal must be pretty bad."

Beyond the bad polling numbers (and the good economic ones) and the worry that the Ferraro factor may actually work against him, Mondale has other problems. The brief tenure of Bert Lance as campaign chairman reinforces the perception that Mondale is weak, and his backpedaling regarding his promise to dismiss Reagan's Civil Rights Commission appointees is evidence that his staff doesn't always think things through. During the primaries, Mondale had a good deal of fun with the Civil Rights Commission ("I'll fire everyone Reagan hired"), but a candidate is always held to a higher standard during the general campaign, and Mondale really can't afford *any* mistakes if he is to have a chance in November.

Worse still, the Mondale staff continues to search for a campaign theme, and there is disagreement over how to spend the candidate's time. One side wants to nail down Mondale's base in the rust belt of the Midwest and Northeast; another wants Fritz to concentrate on the South and West. A media team has yet to be fashioned, so the media message has yet to be created. There's still a question regarding the degree of enthusiasm Jesse Jackson will bring to the ticket, and Jewish leaders continue to be upset that Mondale hasn't put greater distance between himself and Jesse. (To further rub in this particular Mondale problem, the Republicans this week will adopt the brainstorm of Senator Al D'Amato—a platform plank condemning anti-Semitism. The Democrats shied away from a similar stroke in San Francisco because they didn't want to ruffle Jackson any more.)

NEVERTHELESS, MONDALE has had a better start than expected and Reagan a worse one. Looking ahead, the Republicans will surely improve their performance as they kick the dirt from their spikes, and the early fight to watch, besides the blowup over Ferraro's finances, will be the Great Tax Debate. Mondale has selected this opening terrain, and the Republicans have no choice but to play on it.

Mondale, of course, is ecstatic. He believes he has hit on a "twofer"—an issue that can make him look good while making Reagan look bad. No problem, says a Reagan aide. "We'll be fine in the end, because it'll come down to a choice between a guy who says that he'll definitely raise taxes against a guy who says that he might have to raise them but just may be able to finesse things so that he doesn't."

Well, it isn't as simple as that, and in fact, it isn't simple at all.

For Mondale to win the tax debate, he must turn the question to one of fairness. He must first convince his audiences that Reagan will indeed raise taxes and then that he would raise them more equitably. To a certain extent, Mondale already has the ammunition required for this argument. Whenever an administration spokesman speaks about the kind of revenue measures Reagan might favor (which isn't often), he gets around to the family of devices known as consumption taxes. Since Reagan has sworn he will never raise *personal* income taxes, such steps as a national sales tax and a value-added tax (which are not necessarily the same thing) are the ones mentioned most frequently. The problem with these measures is that they are regressive. They affect everyone equally, regardless of income, the poorest the hardest. They are inherently less fair than revenue raisers like the income tax, so Round One could go to the Democrat.

After Reagan said he wouldn't raise taxes next year, Bush said the president would keep his options open.

But Mondale must then convince the electorate that he will use the revenues he will raise through increases in the personal-income tax to actually cut the deficit. Here his problem is credibility. Reagan is sure to argue that Mondale's supporters will demand increased government spending and that they simply won't permit *their* president to use his increased funds to tackle the deficit. On this score, Reagan won't be whistling in the dark. He'll have evidence of his own. Throughout the primary campaign, Mondale made an array of promises that, unfortunately for him, the *Wall Street Journal* took the time to figure out. At a minimum, concluded the *Journal,* Mondale's promises would add $45 billion to the current level of federal spending.

In addition to this complication, there is one other potentially fatal flaw in Mondale's pitch. He is now on record as saying that he will cut the deficit by two-thirds by 1989—and the baseline he uses is the Congressional Budget Office estimate of a $263-billion deficit in that year. This means that Mondale would have to reduce the '89 red ink by approximately $175 billion. Earlier this year, Mondale proposed cutting $100 billion of that amount through a combination of defense reductions and tax increases. He has said he will not raise the middle class's personal-income taxes and has instead proposed a minimum 15 percent corporate tax and a 10 percent surcharge on the nation's wealthiest citizens. So where will the additional $75 billion come from? Mondale will either have to slash defense further (which he has pledged not to do) or be forced to hit the middle class or the entitlement programs, and he says he won't take these steps either. Were he to balance the budget through taxation alone, every taxpayer, including those defined as middle class, would, on average, have his annual burden increased by $1,000.

As I said, it isn't simple—and this is just a taste of what we'll be hearing in the weeks ahead. Confusion will reign—an editorial writer's delight. Mondale will cry that Reagan is a rich man's president, and Reagan will say that Mondale's numbers don't add up. Both will be right to a certain degree, and both wrong. The net result, or so the Republicans hope, will be an electorate turned off by the esoterica of tax policy, an electorate that eventually decides to let Reagan continue at the store while it enjoys its current prosperity, no matter how short-lived it may prove to be.

Welcome to the beginning. ▬

THE NEWS ABOUT 'U.S. NEWS'

MORT ZUCKERMAN'S BIG PLANS • BY EDWIN DIAMOND

THE COFFEE TABLE IN THE NEW York City offices of Mortimer B. Zuckerman holds some very good reading these days. On the right is the creamy prospectus for Boston Properties, Zuckerman's national real-estate-development company. The prospectus describes some of the projects that have helped make Zuckerman, at 47, worth about $200 million. Next to the prospectus lies a copy of the current issue of *The Atlantic,* the 127-year-old intellectual monthly that Zuckerman bought in 1980 and to which he has since devoted considerable energy and even more cash, perhaps as much as $8 million. Under his ministrations, the magazine has improved editorially, and its circulation has risen from 300,000 to over 440,000 (though advertising revenues still lag and Zuckerman himself doesn't expect to see a profit until 1986). And next to *The Atlantic,* there is a copy of the latest Zuckerman enterprise. On September 5—give or take a lawsuit or two—he is scheduled to become the owner of *U.S. News & World Report.* The acquisition is part of a $162-million deal that includes valuable Washington, D.C., acreage and other real property, but above all an intangible—the proprietorship of one of the Big Three weekly magazines of national affairs.

For the privilege of playing in this league, Zuckerman, who is known as a tough bargainer, paid perhaps $20 million more for the magazine than it was worth, or at least what a half-dozen other bidders considered it to be worth. This naturally raised some questions about Zuckerman, about *U.S. News,* and about the newsweekly field in general. What's his game? people in the media business asked. Where does he plan to take *U.S. News,* and how might this direction affect *Time* and *Newsweek*? That question is particularly intriguing because news-magazine circulation has leveled off recently, and there has been something of a struggle among the three to hang on to their shares of advertising in the magazine industry.

The question about Zuckerman's motives betrays a kind of snobbery. It suggests that a publishing outsider who made his money in real estate must have baser intentions than, say, a Time Inc. or a Gannett in starting new ventures. It may be that Zuckerman—the Canadian-born grandson of a rabbi and now an American citizen with homes in Boston, New York, Washington, and East Hampton—is still a marginal man who needs, as a fellow publisher and acquaintance said recently, "to do something he thinks the intellectual world will think is important." And it may well be that he is, as the Washington *Post* put it airily, "a high-rise Medici—or Back Bay Borgia, depending upon your point of view." But the Audit Bureau of Circulations' most recent statement, showing *U.S. News* with a circulation of 2.1 million, is more relevant in explaining Zuckerman's newest purchase. And so are the words of Thurman Pierce, vice-president and U.S. manager for print media at J. Walter Thompson, who says, "We have advertisers who love the magazine—Goodyear, Ford, Hyatt hotels, McDonnell Douglas, Rolex, and others. It gives them a chance to address a conservative and rich crowd."

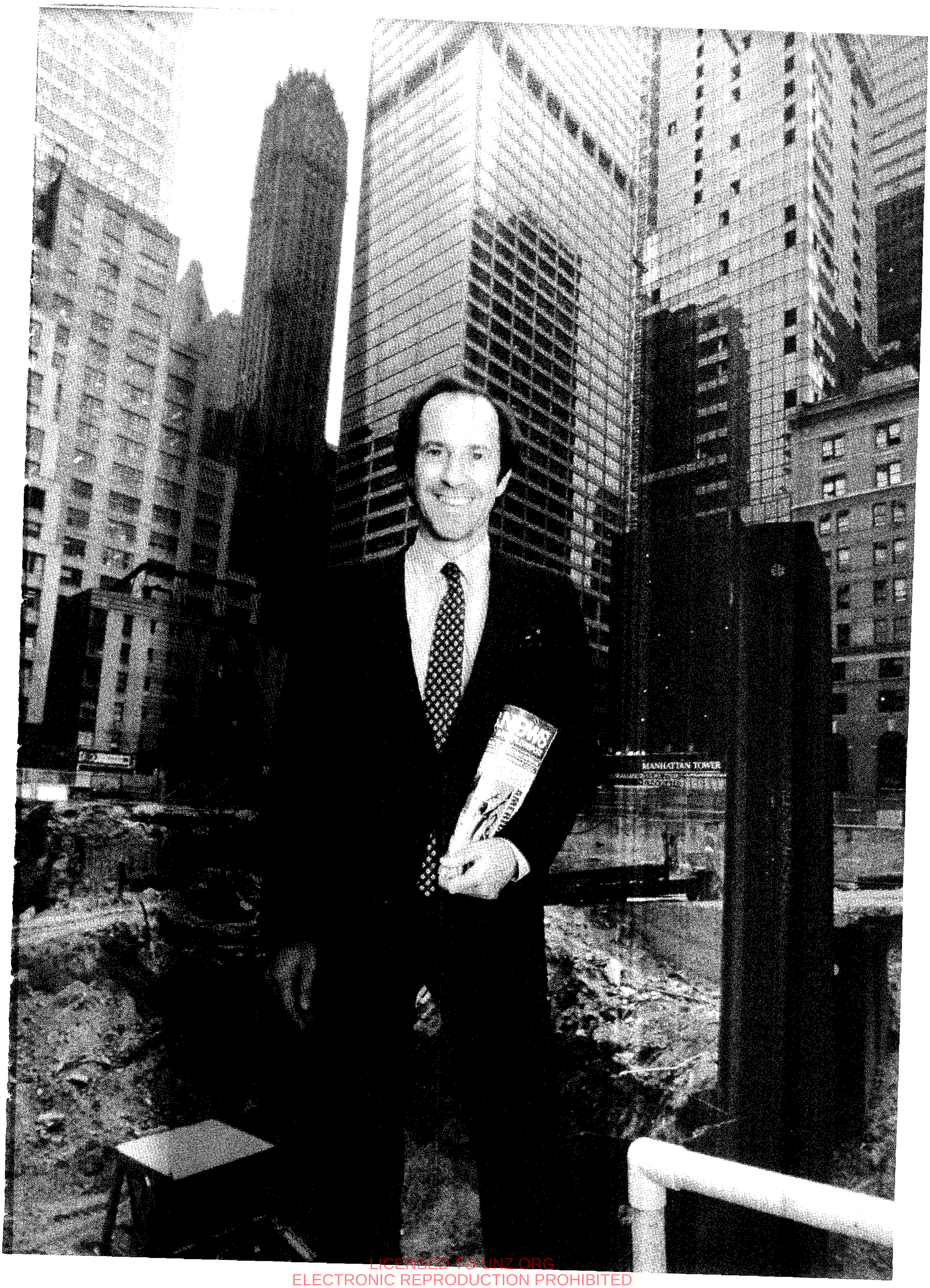
There is, in fact, no need to call in Machiavelli or Mordecai Richler for enlightenment on the purchase. It, and Zuckerman, ought to be taken at face value. "When I bought *The Atlantic,*" he said the other day, "people said I did it for the real estate where the magazine is located [facing the Boston Public Garden], or they said I bought it because I wanted to be invited to dinner with the Brahmins." Now, he adds dismissively, "it's for the *U.S. News* property and dinner at the White House."

What he wants to do with *U.S. News,* Zuckerman says, "is to participate in the national dialogue. I've always wanted to have a voice in public affairs." Then he smiles, as if to show that he's aware that *you're* aware that this sounds like the ideal proprietor's answer from a Journalism 101 textbook. "Besides," he adds, repeating one of those one-liners that enliven his private dialogue, "my business success has enabled me to enter publishing at the right level."

The purchase of *U.S. News* would in-

Going first-class: *Zuckerman on the site of the 47-story skyscraper he is building on Lexington Avenue.*

Photographed by Robin Moyer/Gamma-Liaison.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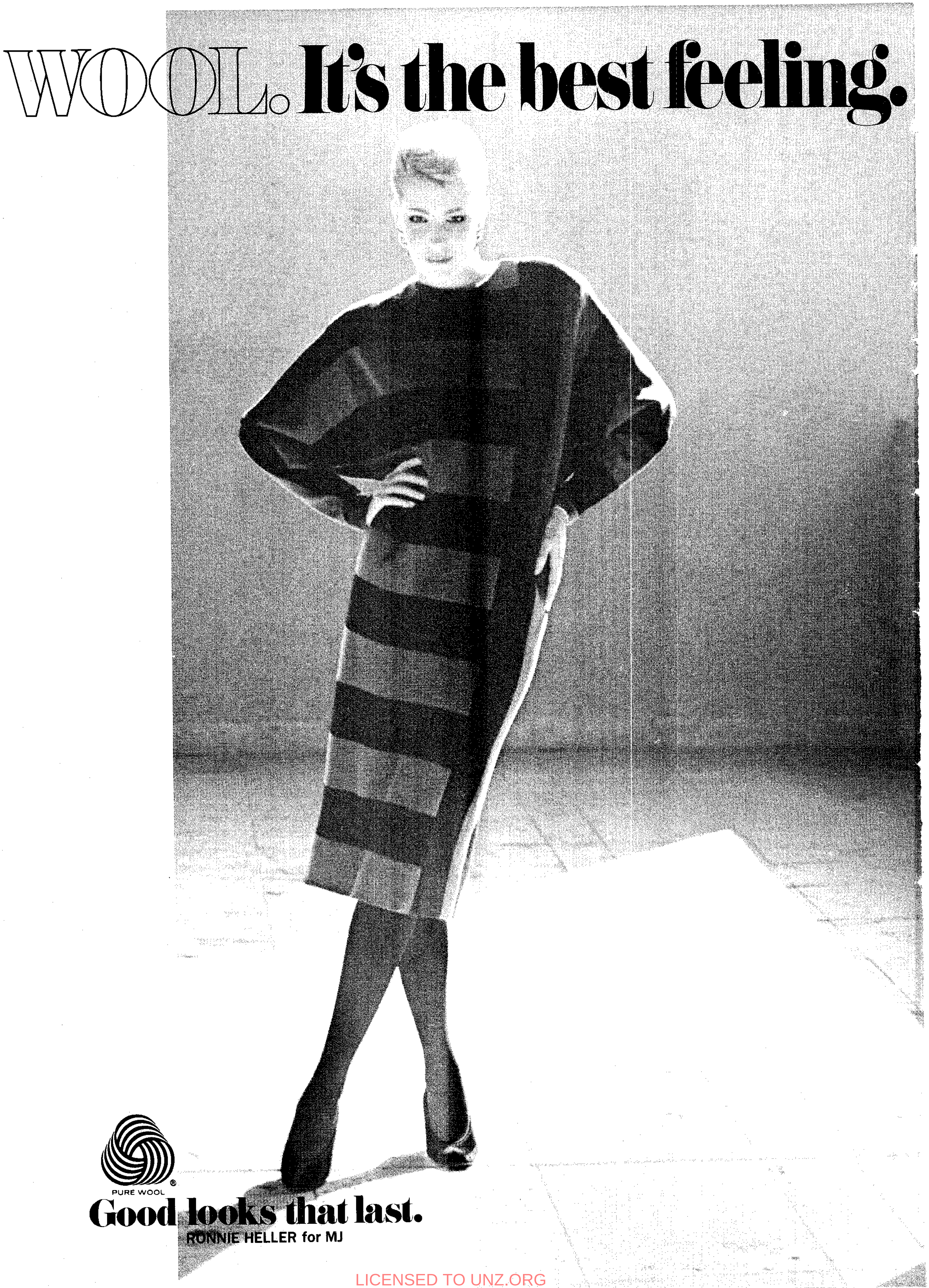
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PURE WOOL
Good looks that last.
RONNIE HELLER for MJ

HEAD TO HEAD: U.S. News *is well positioned to sell itself as the serious alternative to the traditional Tweedledum-and-Tweedledee routines of its leading competitors,* Time *and* Newsweek.

vite speculation quite apart from Zuckerman's background. Circulation isn't the only thing, or even the main thing, that matters these days—otherwise America would still be reading the old *Life, Collier's,* and *Saturday Evening Post.* Ad revenues are what count, and *U.S. News's* ad pages have slumped from a high of 2,069 in 1979 to 1,785 for 1983. The magazine hasn't made much money in recent years, and it may even lose money this year unless fourth-quarter ad sales come in very strong.

Looking at those figures and at the magazine's week-to-week editorial performance, most analysts seem to agree that *U.S. News* needs just about everything—new leadership, a more vigorous sales staff, better promotion, more reporters, sharper writing, fresh graphics, better layout, more color, and later closing times. (The magazine goes to press on Friday, while *Time* and *Newsweek* can crowbar stories in as late as Sunday and still be out on Monday alongside *U.S. News.*) Not even the name may be secure. ("We can't really change it, can we?" an associate of Zuckerman's half wondered aloud.) A source as loyal as *U.S. News* editor Marvin Stone can be objectively critical of the magazine he's helped run for over a decade, and cites half a dozen areas of possible change.

ZUCKERMAN APPEARS TO agree with most—if not all—of these criticisms, though for the record he sounds mild enough. "I'm devoted to making *U.S. News* a quality magazine like *The Atlantic,*" he says. And then the one-liner again: "But every magazine needs a kick in the ass once in a while. Marvin Stone said that himself." The key to the future of *U.S. News* lies precisely in how that kick is to be administered. As Stone says, "We may be stodgy, but over 2 million people find us appealing every week." Quite simply, Zuckerman has to figure out how to attract new circulation—mainly the younger, upwardly mobile readers so prized by advertisers—without losing the constituency of older, traditional readers who like the magazine the way it is. And Zuckerman has to do this in a time of increased competition for the audience's attention, and the advertisers' patronage.

A balance sheet of *U.S. News's* strengths and weaknesses at the dawn of the Age of Mort would show a decidedly mixed picture. Unlike *Time* and *Newsweek, U.S. News* has never tried to cover the whole range of news. While the two bigger magazines go head to head, cover to cover, department to department every week—Olympics, Ferraro, Jackson (Michael, Jesse, Reggie), whatever—*U.S. News* restricts itself to essentially foreign, national, and business news. Over the years, *U.S. News* has tried to turn this into a virtue—touting itself as the no-fluff news magazine for the serious, busy reader.

Madison Avenue has never quite bought the line. With a circulation of 4.6 million, *Time* had ad revenues last year estimated at $299 million. *Newsweek,* with about 3 million buyers each week, had ad revenues of $219 million. But *U.S. News's* 2.1-million circulation generated only $94 million in ad revenue. *Time* is able to charge $46 for a year's subscription, *Newsweek* $39, and *U.S. News* $41. *Time's* pre-tax profit is estimated at $40-million, *Newsweek's* at about $15 million—down drastically from just five years ago. *U.S. News* is said to have cleared $2 million before taxes last year, and some people are skeptical even of that figure.

Still, *U.S. News*—the only news magazine based in Washington—is well positioned to sell itself as the serious alternative to the traditional Tweedledum-and-Tweedledee routines of *Time* and *Newsweek.* It is also relatively well placed to make inroads among readers of the business magazines—*BusinessWeek,* with its circulation of 775,000, the fortnightly *Forbes* (715,000), and *Fortune* (690,000). These magazines compete with one another more than with the newsweeklies and have higher costs for advertisers per thousand readers.

Perhaps the most important potential advantage held by *U.S. News* is its position firmly on the political right. Stone insists that "*U.S. News* doesn't endorse candidates, and it doesn't have a party line." But most of the readers, the staff, and Stone himself all know that *U.S. News* is still very much David Lawrence's magazine. Lawrence founded the publication back in 1933 as a newspaper called *United States News;* after World War II, he started *World Report* magazine and then combined the two. By the Eisenhower era, *U.S. News* was set in its form, newspaper writing in a magazine presentation, and in its politics, conservative and traditional. Those 1950s journalistic and ideological styles still permeate the magazine's pages. Lawrence was more than a magazine entrepreneur; he had a syndicated newspaper column that went to hundreds of smaller heartland dailies; readers who attended his thunderings against big government and big spending, as well as against the various Democratic deals, were also attracted to his magazine. They still are. Ben Bradlee, the executive editor of the Washington *Post,* tells friends how his "right-wing father-in-law"—a retired Army general—"reads *U.S. News* for reinforcement."

David Lawrence was also a smart businessman. He bought nearly four acres of what was a nondescript, mixed-use Washington neighborhood. Now it's

Cave of Time: *"There's a sophistication about news that we have to satisfy."*

THE BIG LEAGUES: *Over the last four years,* Time *has reopened the gap between it and No. 2* Newsweek, *and both have left* U.S. News *far behind. One reason is how well they deal with breaking news.*

being called, in real estate's *Glengarry Glen Ross* tradition, the West End, a suddenly valuable link between Pennsylvania Avenue and Georgetown. By the time Lawrence died, in 1973, control of the magazine and the property had been left in the hands of his employees. A decade later, the core readership of Lawrence's magazine is not only older, richer, and more middle-American than that of *Time* or *Newsweek,* but also more David Lawrence–conservative. What's more, there is evidence that younger, affluent Americans who have probably never heard of David Lawrence—the yuppies of the baby-boom generation who are becoming the dominant consumer group in the American marketplace—are also increasingly conservative in their political outlook.

When they look at *U.S. News,* they see a magazine already positioned where the polls claim the *Big Chill* generation is heading. "The current *U.S. News* is not a negative," says Paul Benjou, senior vice-president and media director at the Leber Katz advertising agency. "It doesn't have to turn its back on the older generation, while at the same time people of the baby-boom cohort will grow into the magazine." This graying of America means, to take one example, that the number of people in the 30-to-34 age-group, which has grown 23 percent in the 1980s, will drop almost 14 percent in the 1990s. At the same time, the 35-to-44 age-group will soar—in 1980, there were 26 million people aged 35 to 44; in 1990, the figure will be 38 million.

THE NEW AUDIENCE DIFFERS IN one highly important respect from the older generation: Both old and new may be pro-business, but younger Americans are also on the whole much better educated and more demanding of information. "There's a sophistication about the news, a recognition of the level of information that we have to satisfy," says Ray Cave, 55, the managing editor of *Time.* Under Cave's direction over the last four years, *Time* has reopened the gap between it and No. 2 *Newsweek,* and both have left *U.S. News* far behind. One reason, argues Cave, is the way the bigger magazines can deal with breaking news. He cites what happened at 10:30 P.M. Eastern time on a recent Saturday—when Carl Lewis won his first Olympic gold medal. *Time* had processed a color picture taken in Los Angeles and got it to the printers by four Sunday morning, a minor editorial triumph that nevertheless required great expenditures of money, talent, and technology. It wasn't *U.S. News's* kind of story, which is all right; but it wasn't *U.S. News's* kind of operation either. Each picture, each story, seemingly small by itself, contributes to a magazine, producing an overall sensibility. Readers recognize that and respond to it. They know about art—and politics and business—and they know what they like. That's why Cave's *Time* is, in the jargon, a hot book right now. *Newsweek* and the business magazines are also responding to the information demand.

By contrast, *U.S. News* all too often comes across as information-poor. Marvin Stone, in explaining his magazine's "image of conservatism," says the impression exists in part "because we do stories on the Federal Reserve and explain M_1 and M_2." But a university professor who has served as a judge for business-writing awards says of the *U.S. News* entries, "Year after year, they're just simplistic: 'What are taxes?' And then comes a dictionary definition." He has never voted for *U.S. News* as a candidate for an award.

And yet there are those 2 million plus loyal subscribers. Why?

One theory, offered by an associate of Zuckerman's, suggests that some readers like *U.S. News* precisely because "it doesn't give them too much information. They *want* something thin." Perhaps there is a divided audience for news—the one, younger and demanding; the other, older and content with once-over-lightly treatment.

Zuckerman himself seems to acknowledge that there is one audience that he has and another one that he has to get. *U.S. News* needs "steady change," he says, and again points to the *Atlantic* model, "where we stayed within the historical boundaries, yet created a new magazine. We shed the old editorial skin and gained a new audience." Since Zuckerman took over, the *Atlantic* readership's median age has dropped from 42 to 38. Older readers, the librarians and English teachers, the loyal audience of longtime editors Edward Weeks and Robert Manning, in the circulation department's mordant phrase, "actuarially disappeared."

As for the new information-based readership, Zuckerman argues he is indeed well positioned to reach them: "They are conservatives, but with a small *c,* and so am I, on certain issues." Small-*c* conservatism, Zuckerman explains, is concerned with "the political economy and a sense that government can't solve all the problems—about fiscal health, the gridlock of the deficit, and about Soviet expansionism and the need for a strong national defense—without the Pentagon raiding the Treasury." If small-*c* conservatism sounds like a variant of neoliberalism, it might be because Zuckerman numbers among his peers Senator Gary Hart, writer James Fallows (author of a very good study of the Pentagon), and Martin Peretz of *The New Republic,* where anti-Soviet, pro-military stands are the corollaries to unyielding support for Israel.

There is another dimension to Zuckerman's views that he says he shares with a lot of people his age: "We grew up or were educated after the war, and we made it on merit, not birth. When I graduated from law school, I owed Harvard $500. We are also frankly patriotic. May I say as a Canadian who came here that I am grateful for all that this country makes possible." Then, smiling at the sentiment of his little speech, he adds, "I'm not an innocent millionaire. My age-group is determined to make things happen in our own way, forgetting about what we are labeled."

WHILE ZUCKERMAN takes aim at his target age-group, however, others are doing the same, and with their own insights into the new generation's presumed interests. The business magazines already give intelligent coverage of the business of America. And if any magazine can claim to be the book of financial service and information for a new generation, it is *Money.* The monthly had an unsteady start-up in the 1970s, but in the last few years, it has become one of the best performers in advertising-revenue growth.

Ray Cave at *Time* claims that he knew the direction the country was heading in as far back as the late 1970s. It was then that he joined *Time's* then–managing editor, Henry Grunwald, and magazine designer Walter Bernard in planning for a redesign of the magazine that would be "conservative and traditional . . . and this was before the election of Ronald Reagan." Cave, however, stays away from demographics; he professes not to know who reads *Time.* His job, he says, "is to bring the readers to the magazine"—that is, to produce a magazine

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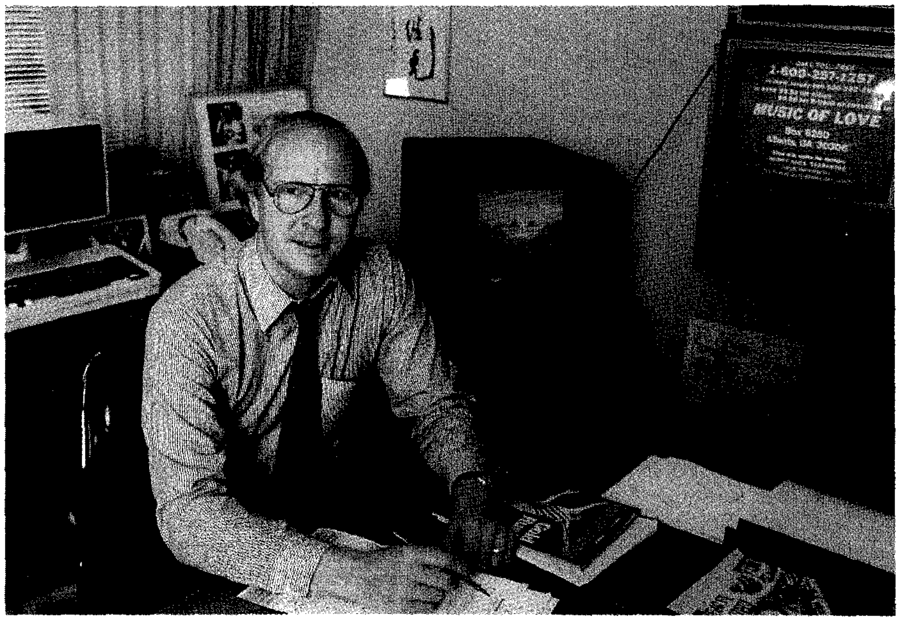
DUAL AUDIENCE: *Zuckerman himself seems to acknowledge that there is one audience that he has, and another one that he needs. "We need steady change," he says, and points to* The Atlantic.

that people will seek out, rather than the other way around. In recent years, this has meant substantial editorial changes at *Time*, including more than 100 extra pages provided for in the 1984 budget for major breaking stories. *Time* has also been adapting to the new production technologies—steps that require, in Cave's words, "a ton and a half of money." While the exact size of *Time's* overall editorial budget is a closely held number, $60 million a year is said to be about right. At *U.S. News*, the comparable figure is judged to be around $15-million. Cash, of course, may not be sufficient to guarantee quality, but it is clearly necessary.

Newsweek is not standing around, thumb in mouth, either. It can't afford to. Of the magazines in Zuckerman's new world, *Newsweek* would seem to be most vulnerable to a revived *U.S. News*. Its recent roller-coaster history is well known: The blazing-hot book of the Vietnam and Watergate era cooled off rapidly in a revolving door of editorial and publishing changes over the past decade. Its 1983 pre-tax profit fell short of the industry goal of 20 percent, and the business side of the publication, now strongly influenced by marketing men and others new to the magazine business, is intent upon cutting costs and rationalizing operations along corporate lines. "The bean-counters have taken over," an editorial-side executive says, only half kidding.

BUT *Newsweek* IS STILL THE magazine of the Washington Post Company and of its prideful owner, Katharine Graham, and not of Procter & Gamble or General Foods. Mrs. Graham's new editor, Richard Smith, 38, has a 100-page bank of extra pages for the year and an editorial budget perhaps only $10 million shy of *Time's*. Smith says his intention is to bring a certain "consistency" to *Newsweek*. It remains the presumptive liberal magazine—in part because of its out-front role in reporting on Vietnam, civil rights, and the youth and women's movements of the 1960s; in part because of its ownership by the *Post;* and in part because it was the first big weekly to give a voice to the news-magazine form's traditionally anonymous ranks of writers and reporters. As for new readers, Smith says, "While I don't edit for yuppies, I'm one myself." *Newsweek's* current promotion campaign subliminally aims at all the 1960s-student-Smiths-turned-1980s-professionals, using images of John F. Kennedy and other sixties figures. (Remember us, the advertising suggests—we were the exciting magazine you read back in your exciting younger days.)

Zuckerman's competition extends beyond the magazine field to national newspapers, including the New York *Times* and the *Wall Street Journal*, to such new national ventures as *USA Today* from Gannett, and to cable services like CNN and the Financial News Network. In this respect, *Time*, *Newsweek*, and *U.S. News* all stand on the same exposed ground. Editors at the newsweeklies, to take just one example, may continue to joke about *USA Today's* fast-food journalism of stories no more than five paragraphs long—McPaper—but *USA Today's* circulation of 1.3 million is no laughing matter for the news magazines. For although *USA Today* has the look of a newspaper, its marketing plan covets the people who now read newsweeklies. *USA Today* takes a clearly defined departmental approach to the news, makes ample use of color, has marvelous graphics, and even refers to its longer efforts as the "cover story," in newsweekly style.



Smith of *Newsweek*: *"While I don't edit for yuppies, I'm one myself."*

The increasing—and costly—competition from these alternate sources of news suggests to some magazine authorities that the news-magazine field has "matured," and that little growth can be expected. From a high in 1979, *Time*, *Newsweek*, and *U.S. News* have lost an aggregate of some 4,200 pages of advertising. Of course, the three magazines' aggressive advertising-rate increases have more than covered these paper losses. As a result, *Time* remains the No. 1 magazine in ad revenues earned, with *Newsweek* No. 3 (*TV Guide* is second), and *U.S. News* No. 13. But this upbeat news is tempered by the undeniable fact that the *Time-Newsweek-U.S. News* circulation and advertising growth has not been keeping up with overall industry averages. Thus, Zuckerman could pump millions into *U.S. News's* editorial output and marketing strategy—moves that would trigger retaliatory spending by *Time* and *Newsweek*. The result, one analyst says, "might raise the ante but leave the players essentially where they were."

In a variation of this scenario, *Newsweek* could be the net loser. Over the past five years, with all the tugging and hauling among *Time*, *Newsweek*, and *U.S. News*, the three magazines have maintained essentially the same shares of the newsweekly field and the same relative positions—*Time* keeping its distance, *Newsweek* attempting to close in, and *U.S. News* lagging far back. But if *Newsweek* had to concentrate on a *U.S. News* challenge fueled by Zuckerman's dollars, the comfortable old choreography could be disrupted.

Zuckerman remains serenely optimistic. "The newsweekly field is not a zero-sum game," he says. With the big generation of affluent readers coming

SOME COME RUNNING: *"The newsweekly field is not a zero-sum game," says the new owner. "There's room for more magazines, more news outlets. Offer quality, and the audience will come running."*

on, "there's room for more magazines, more weeklies, more news outlets." He points to the growth of *The Atlantic* and the success of such programs as *The MacNeil/Lehrer Newshour* on PBS, "where the audience grew from 1.5 million to 4.5 million regular viewers. You think those people came out of nowhere? Offer quality and the audience will come running."

It's fine to talk of quality in the abstract. Specifically, what will Mortimer Zuckerman do with *U.S. News*? Pressed, he invokes Mies van der Rohe's architectural adage: "God is in the details." Zuckerman's details for *U.S. News* involve the following: a redesign done, he says, by "the usual suspects" (meaning the same Walter Bernard who did the *Time* redesign and also the first design for Zuckerman's *Atlantic*, and who is now working on a new design for *Newsweek*'s sister publication, the Washington *Post*); a restructuring and restaffing of the business side of *U.S. News*, although some executives will stay; greater attention to business-trend stories and financial-service pieces.

AS FOR EDITOR STONE, HE AND at least a dozen other *U.S. News* people have become comfortable millionaires, thanks to Zuckerman's sale price. Zuckerman has said that he wants Stone, who is 60, to stay on and "live to be 100" instructing the rookie. But Zuckerman tends to move fast—he ousted Robert Manning, another established veteran from *The Atlantic*, and Stone is somewhat wary. "Face it," he says, "Mort is a frustrated editor. I hope I can work with him." Besides all that, Stone wonders if Zuckerman fully realizes what's involved in moving to the newsweekly field: "He's just got a bear on his hands here."

Should Stone step down, Zuckerman would have the opportunity to exercise his tastes for masters old and new. He likes to go first-class. Picassos and Modiglianis hang on his walls, and he has engaged such architects as Moshe Safdie and Edward Larrabee Barnes, who has designed the 47-story building Zuckerman is now putting up on Lexington Avenue between 52nd and 53rd Streets. He is celebrated around New York for dating attractive, accomplished women—currently Gloria Steinem. Before settling on William Whitworth of *The New Yorker* for the editorship of *The Atlantic*, Zuckerman conducted a talent hunt among almost three dozen other leading journalists. A similar search for *U.S. News* would most certainly start with Harold Evans, the editor of the London *Sunday Times* for fourteen years and also editor of the *Times* of London from 1981 to 1982. Evans is respected and well connected, experienced at graphic overhauls, and has a nose for hard news as well as investigative and feature stories. He has the added advantage of already working for Zuckerman, as editor of the Atlantic Monthly book division. "Pure serendipity," Evans says. "On my first day at work, Mort bought the magazine."

The only drawbacks to such an appointment might be personal ones. An Englishman editing an American institution such as *U.S. News* might not go over well. Another obstacle could be Evans's marriage; the *U.S. News* job is in Washington and Evans's wife of three years, Tina Brown, works in New York as editor of *Vanity Fair*. At 56, Evans is no yuppie. Still, the *U.S. News* job represents such a dream opportunity—Zuckerman's money and drive and the tabula rasa of the magazine's underdeveloped pages—that anyone might be tempted to give up Bride, Country, and Golden Years serenity to get it. About Evans, Zuckerman says, "He's an extraordinarily talented man, but anything about new personnel at *U.S. News* is pure speculation on other people's part." Zuckerman's intention, he says, "is to spend the next six months learning about the magazine."

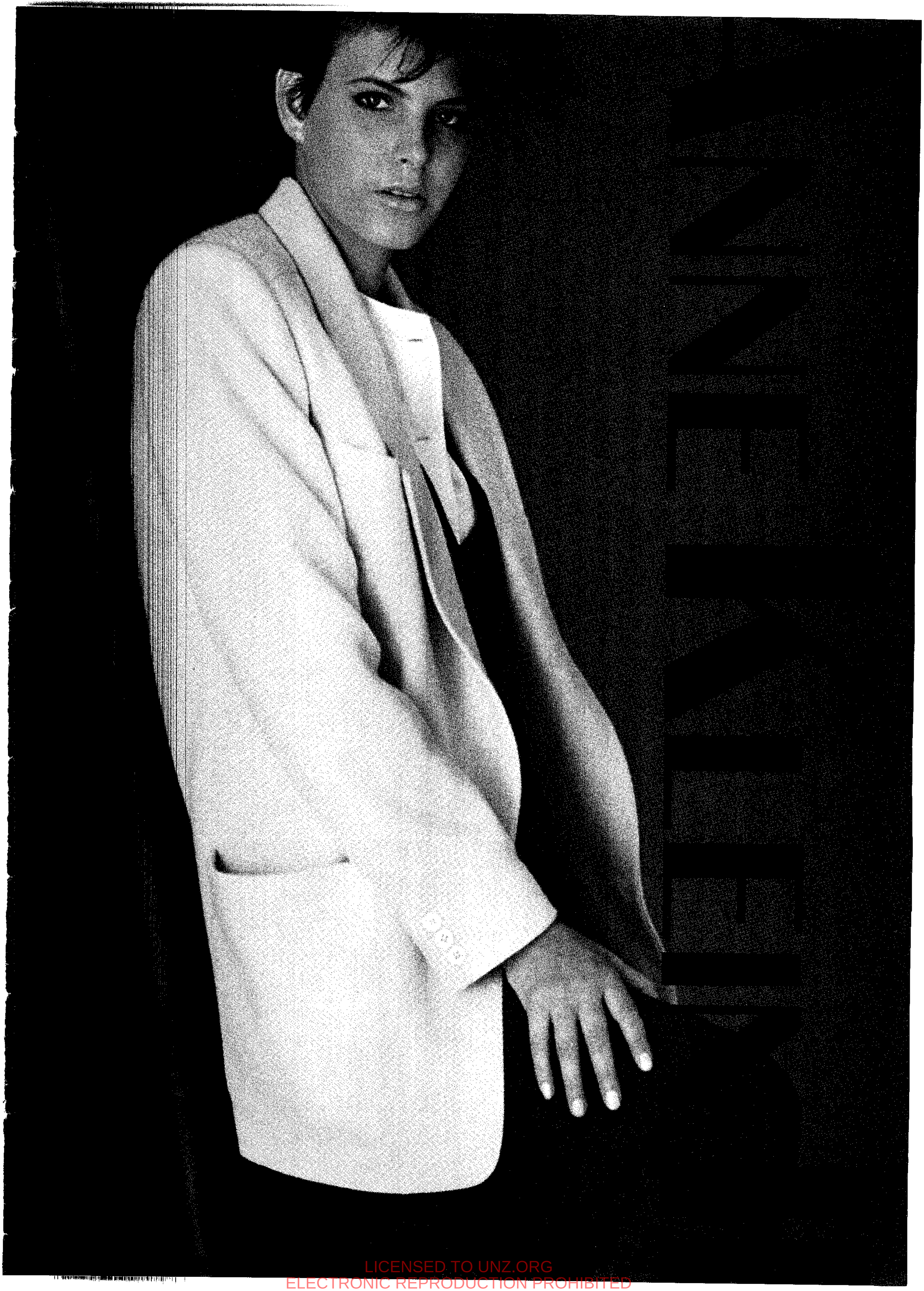
While a lot of people are skeptical of Zuckerman's self-deprecatory talk, it may well be that in the area of weekly-news-magazine publishing he does have much to be modest about. An acquaintance claims that Zuckerman practically lights up when he talks about how the *U.S. News* purchase was financially structured—"He's really on and excited talking about it; you can actually see it in his eyes." But then the flame burns much lower "when he talks about what he's going to do with *U.S. News*." Indeed, some shrewd people think the most fascinating aspect of Zuckerman's acquisition isn't his editorial plans for the magazine, but how he might rearrange the deal—whether, for instance, he might bring in partners or otherwise indulge his penchant for imaginative deal-structuring. "A hundred sixty million bucks is a big bite for Mort," says one insider, "and he might want to share the risk."

Publishing a national news magazine is indeed high-risk stuff. The costs are enormous, the entire operation highly leveraged, and a slight swing in ad pages can be the difference between bonuses all around and group firings. "No one can be too secure in this business, not even the No. 1 magazine," says Ray Cave. "It's a mistake to think that trouble can't come, and come quickly."

RECENT MAGAZINE HISTORY reveals how perceptions can be as important as reality. John Fox Sullivan, a former *Newsweek* business-staff member and now publisher of the *National Journal* in Washington, points out that there are two separate issues in running a magazine—"the actual direction you are going in and what you say to people about that direction." During the recent short, unhappy reign of editor William Broyles at *Newsweek*, for example, initial stories about his editorial plans to move the magazine's coverage "away from Washington and toward the heartland" created a whole series of expectations. Broyles's *Newsweek* was watched closely each week, and when he did a standard vacation-time cover (such as "The Male Idols: Hollywood's New Sex Symbols"), some people claimed that *Newsweek* was going soft. Salespeople had to run around Madison Avenue assuring agency people that *Newsweek* was still a competitive newsweekly. "Perceptions can become the kiss of death," says Sullivan.

Zuckerman's *U.S. News*, it seems, must play to the perceptions of several audiences simultaneously—the present readership, the hoped-for readers, and that exotic tribe known as the media community. The importance of this last group can't be overstated. In interviews, ad-agency people all stress *U.S. News*'s "low visibility." They don't mean with readers, they mean with the media.

Back in the early 1960s, at the start of his business career, Zuckerman recalls that he wanted to work with something that was "tangible," and so he went into the real-estate-development business. "Within six weeks," he says, "I knew I had chosen correctly. This was for me." In magazine publishing, with all its intangibles—national moods, editorial momentum, and media perceptions—it may take longer than six weeks, or six months, or even six years for Mortimer Zuckerman to know if he's made the right choice.

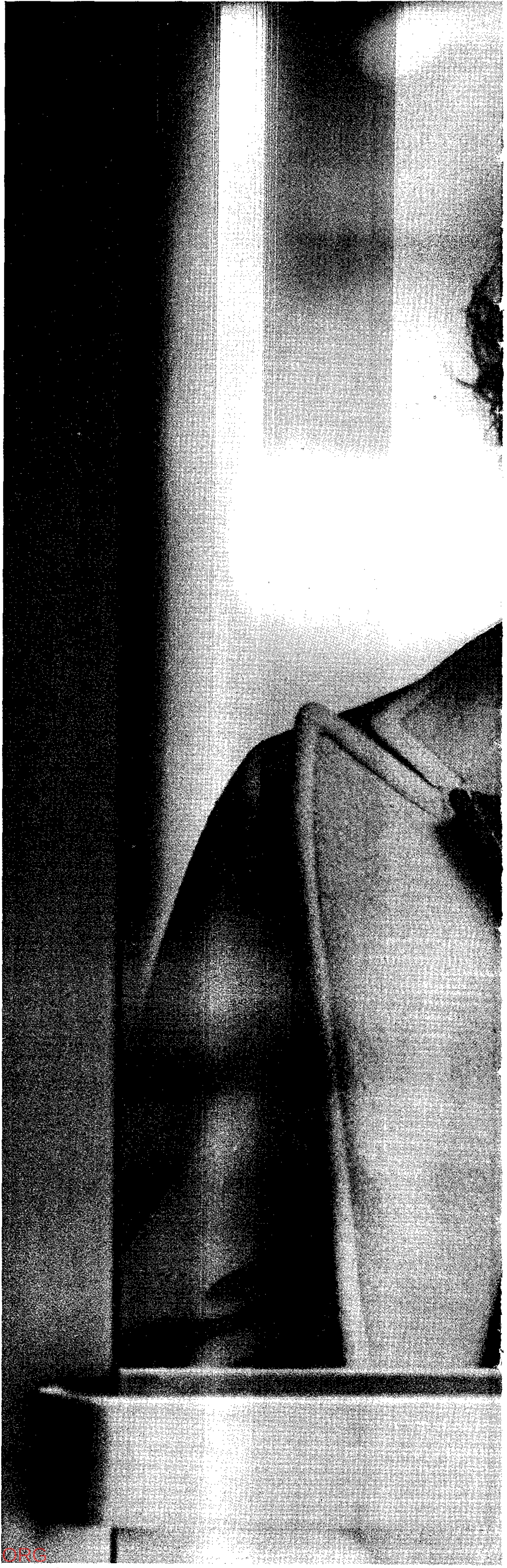

ANNE KLEIN

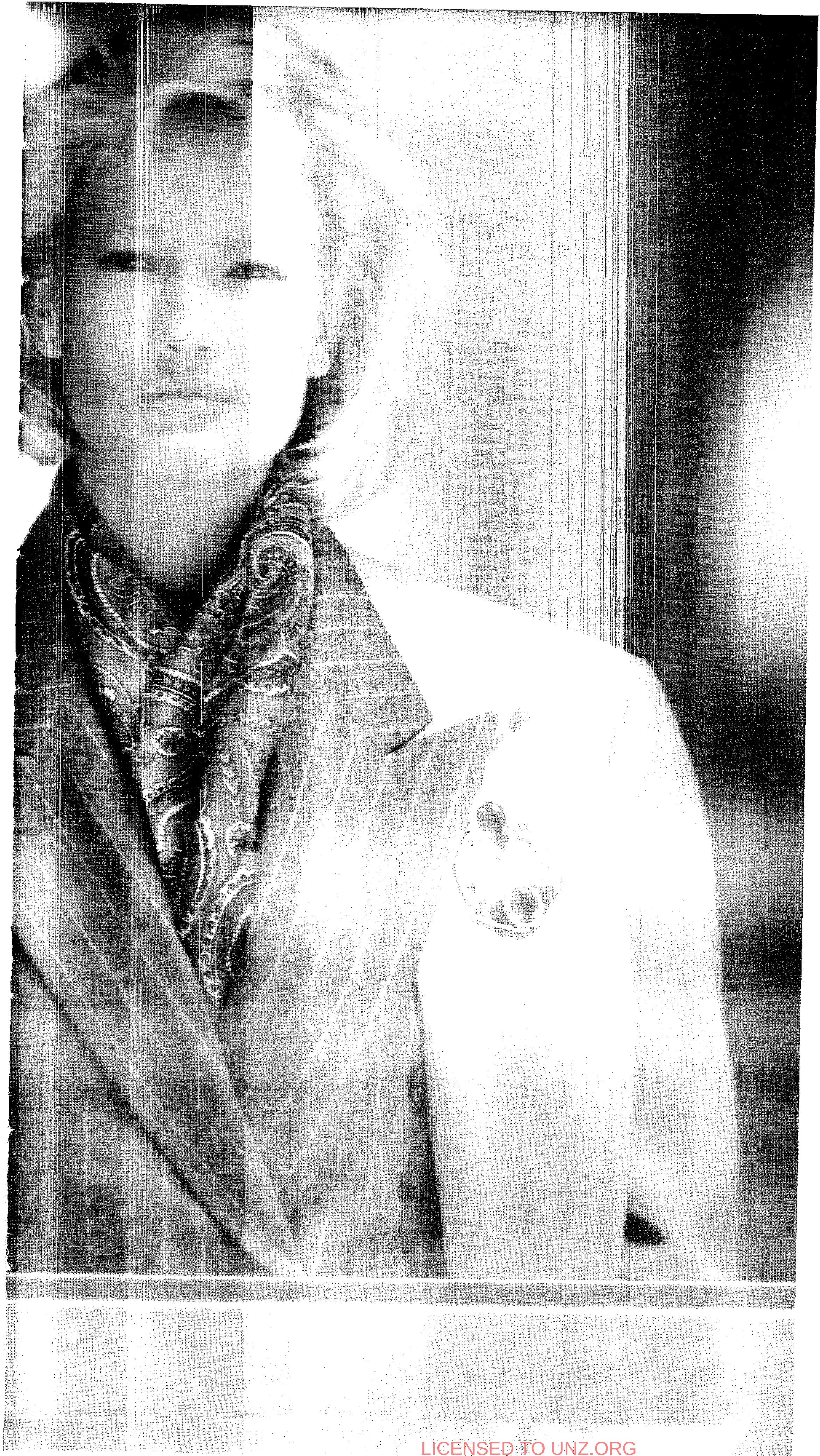
SURE THINGS

BY WENDY GOODMAN

PHOTOGRAPHED BY TONY McGEE

For fall, the designers have borrowed the best elements from a man's closet, the fine fabrics and meticulous tailoring, and interpreted them in ways that are strong, self-assured—and anything but masculine. There are pin-striped flannels, sweeping coats, full-cut pants—all to be worn with soft touches of color at the neck, sturdy oxfords or graceful pumps...and a generous helping of élan. The looks are winning combinations of confidence and charm, celebrations of a woman's place—which, today, is everywhere.





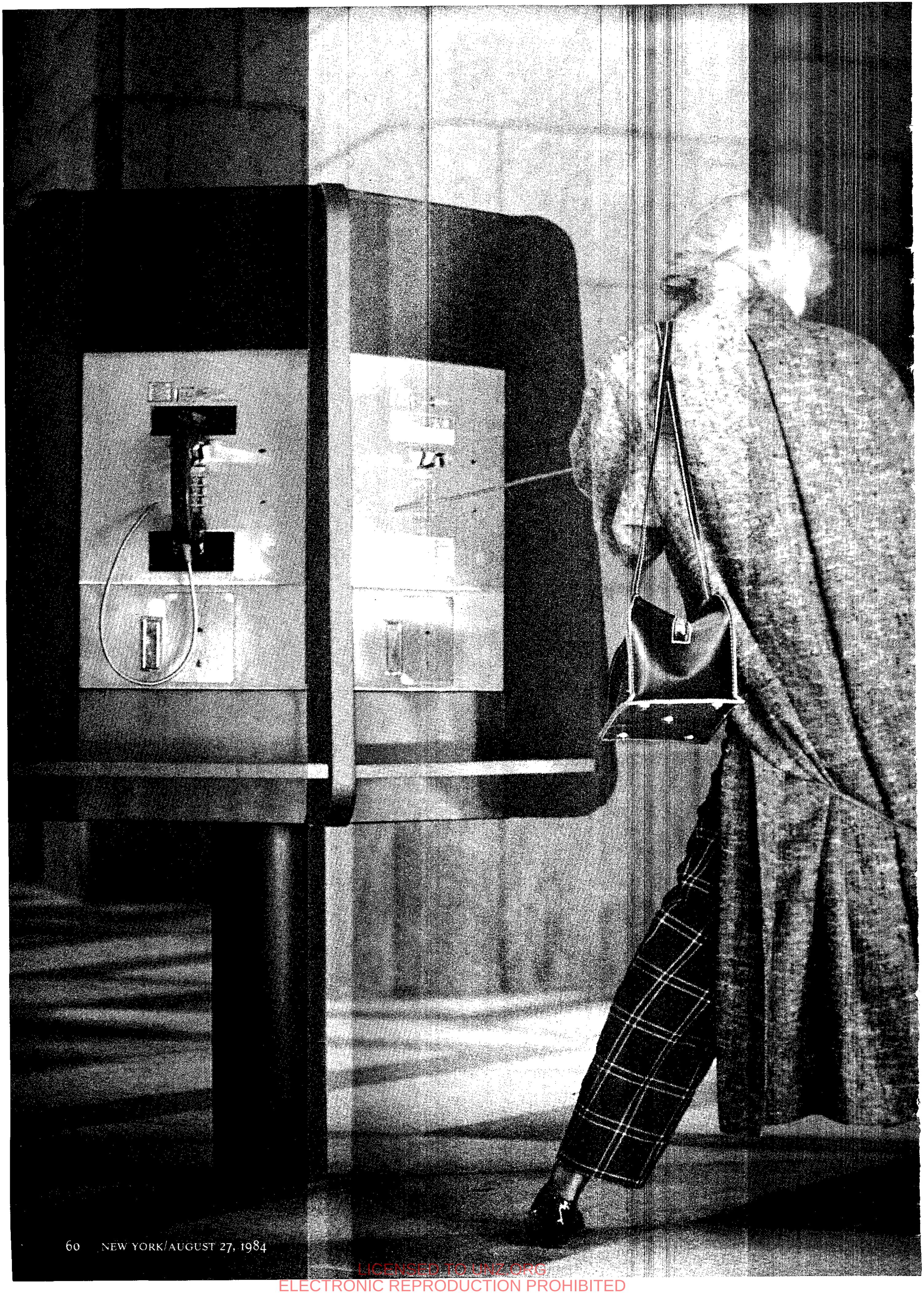
NEW TAKES ON THE CLASSICS

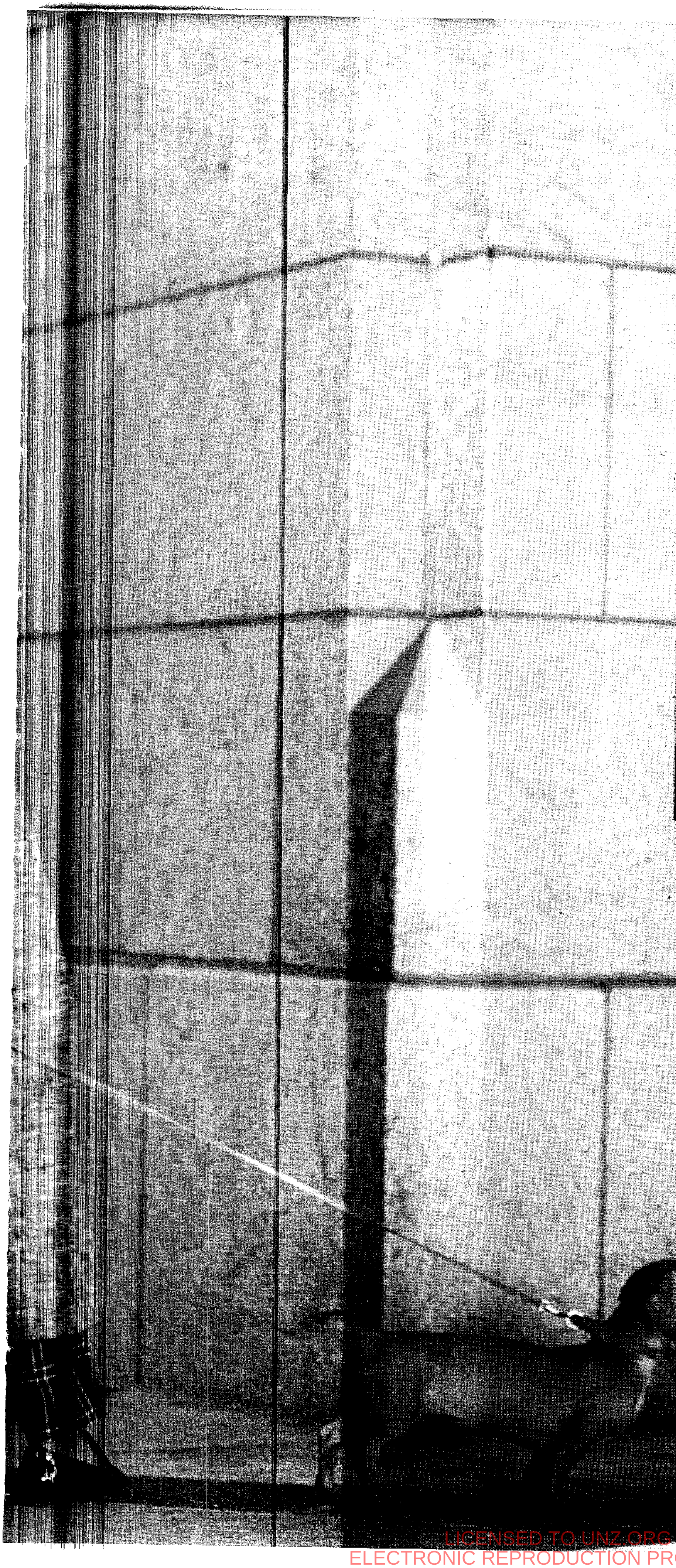
Ralph Lauren

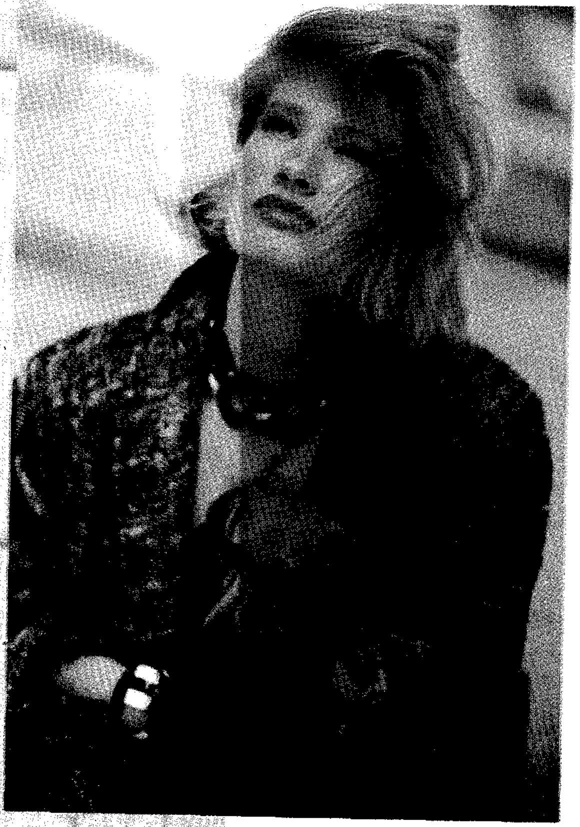
Ankle-length camel's-hair overcoat, $978, and wool-flannel blazer with cuffed trousers (not shown), $796, at Bloomingdale's, Lord & Taylor in early September, and Saks Fifth Avenue; silk scarf, $58 at Lord & Taylor and Macy's; antique pin of gold, agate, citrine, and amethyst, $625 at James II Galleries (15 East 57th Street). Model: Monique, of Click.

Hair, this page:
Bruno Dessange.
Makeup, through
page 69: Mark Hayles.
Photographed at the
AT&T Building.

Fashion associate:
Valarie Ebeier.
Special assistant:
Michael Eisenhower.
Fashion assistant:
Debra Schmidt.
Display type rendered
by David Brier.





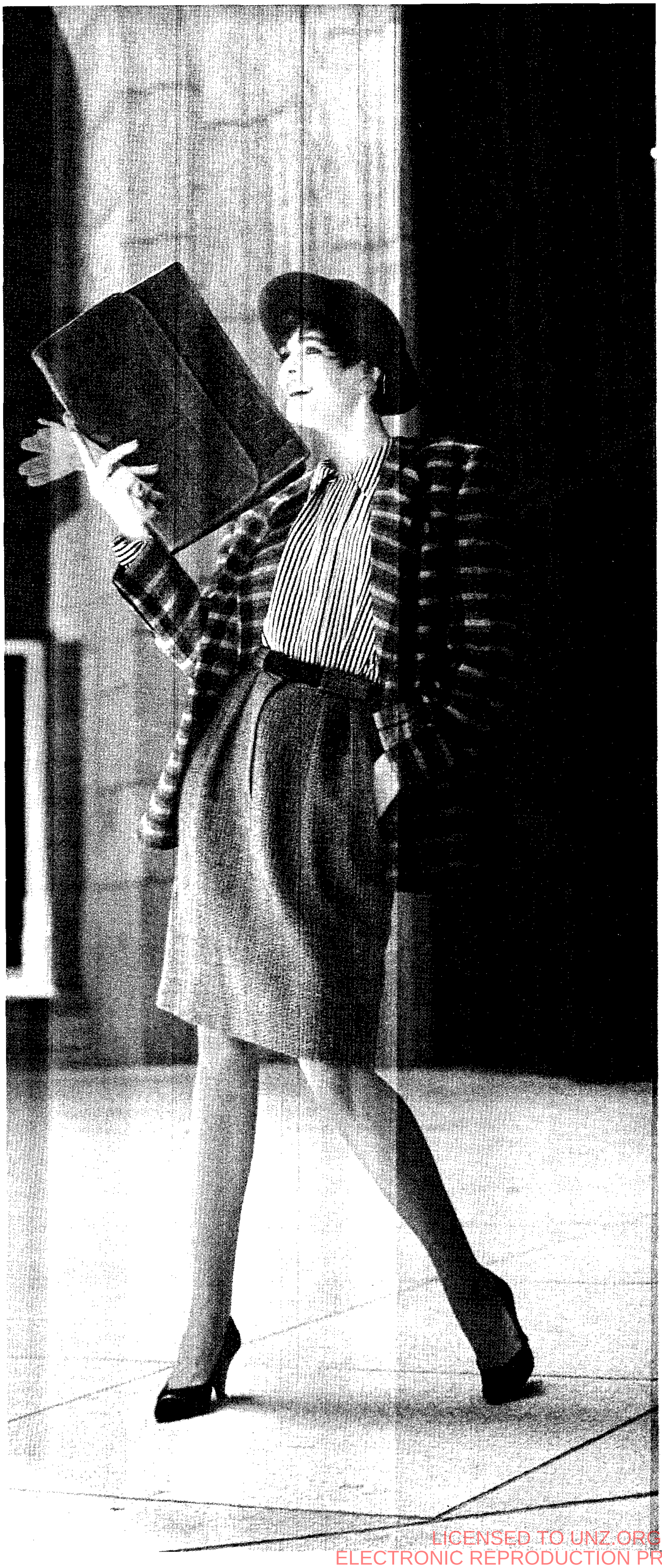


A CLEAN SWEEP OF TWEED

Michael Kors

Baby-llama-and-wool-tweed duster, $600, wool-twill pants, $290, and silk T-shirt, $260, at Bergdorf Goodman; leather gloves by Aris, $40 at Bloomingdale's; onyx-and-silver necklace by Stephen Dweck, about $960 at Barneys and Henri Bendel and to order at B. Altman and Bergdorf's; ivory-and-ebony cuff by James Murphy, about $290 at Bendel's and Saks; bag, about $110 at OMO Norma Kamali (11 West 56th Street) in mid-November; slippers by Divertente, $79 at Macy's in late August.

Hair: Odile.



SHORT SKIRTS, STRONG SUITS

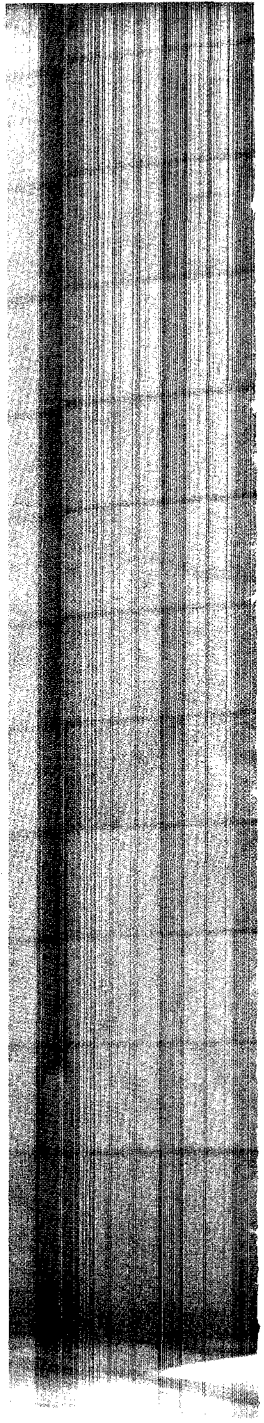
Giorgio Armani

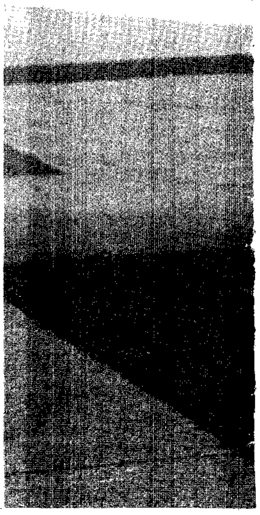
Wool blazer, $860, wool-and-linen-tweed skirt, about $278, and silk shirt, about $450, at Barneys, *Giorgio Armani* Boutique (815 Madison Avenue, near 68th), Saks; belt, $75 at Giorgio Armani Boutique; fur-felt hat by Patricia Underwood, $180 at Bloomingdale's and Macy's; alligator clutch by Carlos Falchi, $3,000 to order at Bergdorf's; antique gilt-and-enamel earrings, $285 at James II Galleries; suede-and-crocodile pumps, $495 at Susan Bennis Warren Edwards (440 Park Avenue, at 56th). Model: Alison Houtte, of Name.

Stephen Sprouse

Wool chesterfield coat, $790, wool skirt, $220, and cotton shirt, $180, at Barneys; angora beret by Kokin, $110 at Bloomingdale's and in late September at Saks; gold-plated-mesh-and-*faux*-pearl earrings by Stigi, $50 at Bendel's and Off Broadway (139 West 72nd Street); suede pumps, $125 at Ecco (324 Columbus Avenue, near 75th).

Hair: Odile.





PUT TOGETHER—WITH PANACHE

Calvin Klein

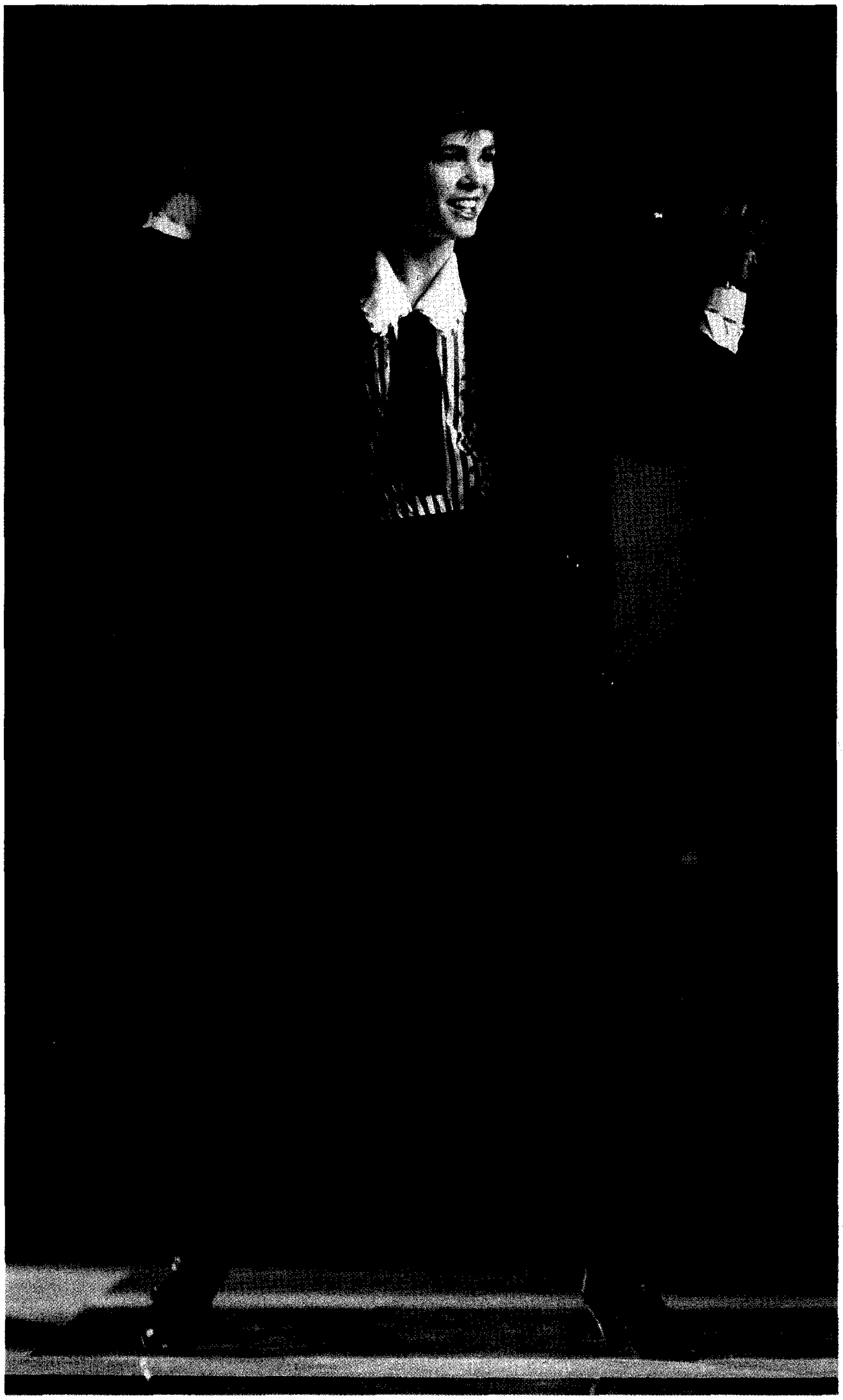
Ankle-length cashmere cardigan coat, about $560, cashmere sweater, $350, and cuffed wool-gabardine trousers, $170, at Altman's, Bergdorf's, Bloomingdale's, Bonwit Teller; belt, about $50 at Altman's, Bonwit's, Macy's; silk scarf by Anne Klein for Vera Scarves, $30 at Bloomingdale's; kid gloves by La Crasia, $40 at Barneys; antique silver chain, $1,100, and locket, $400, at James II Galleries.

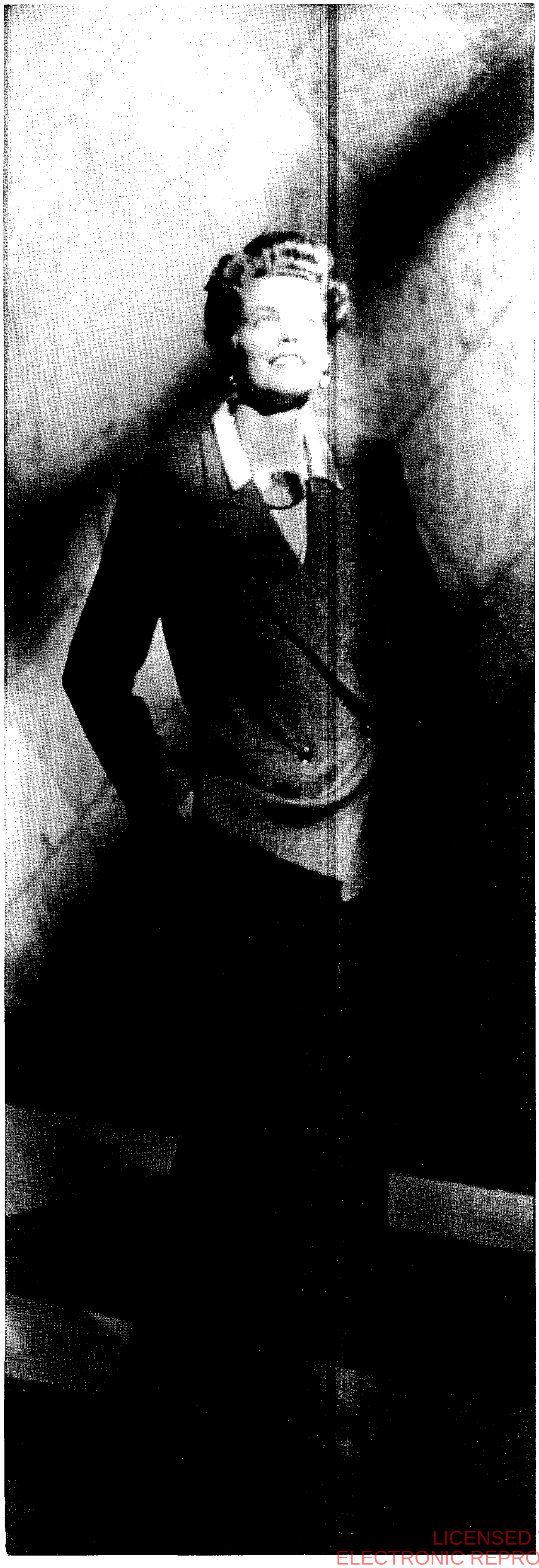
Hair: Odile.

Alexander Julian

Melton overcoat, $470 in early September, and wool-and-cashmere wrap kilt, $250, at Saks; silk shirt with tie by Pinky Wolman; cotton point d'esprit scarf by Two Blondes, $22 at T. Edwards (805 Third Avenue, near 49th); fur-felt bowler by Madcaps, $45 at Ann Taylor (3 East 57th Street) in mid-September; leather gloves by Aris, $40 at Bloomingdale's and Lord & Taylor; antique silver-and-enamel earrings, $265 at James II Galleries; reptile pumps, $220 at Walter Steiger (739 Madison Avenue, near 64th); tights by Fogal.

Hair: Bruno Dessange.
Umbrella from Uncle Sam Umbrellas.



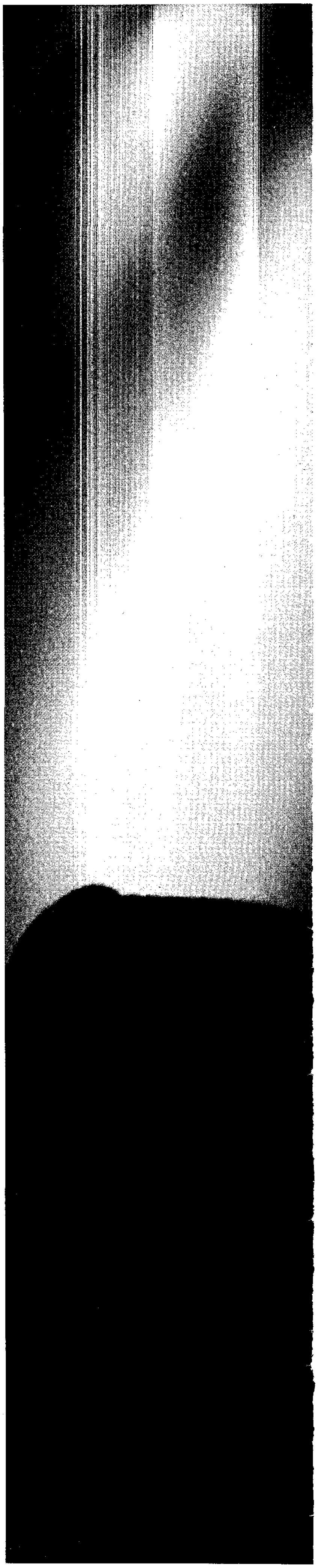


THE IMPACT OF SATIN ON TWEED

Jackie Rogers

Tweed blazer, wool-flannel pants, and silk-charmeuse blouse, $1,200 to order at Jackie Rogers (787 Madison Avenue, near 67th) in late August; silver-and-hematite earrings by Terrafirma Ceramics, $170 at Bergdorf's; silver necklace by Patricia Von Musulin, $1,200 at Barneys. Model: Lisa Palmer, of Legends.

Hair: Odile.



AN ELEGANT APPROACH TO SPORTSWEAR

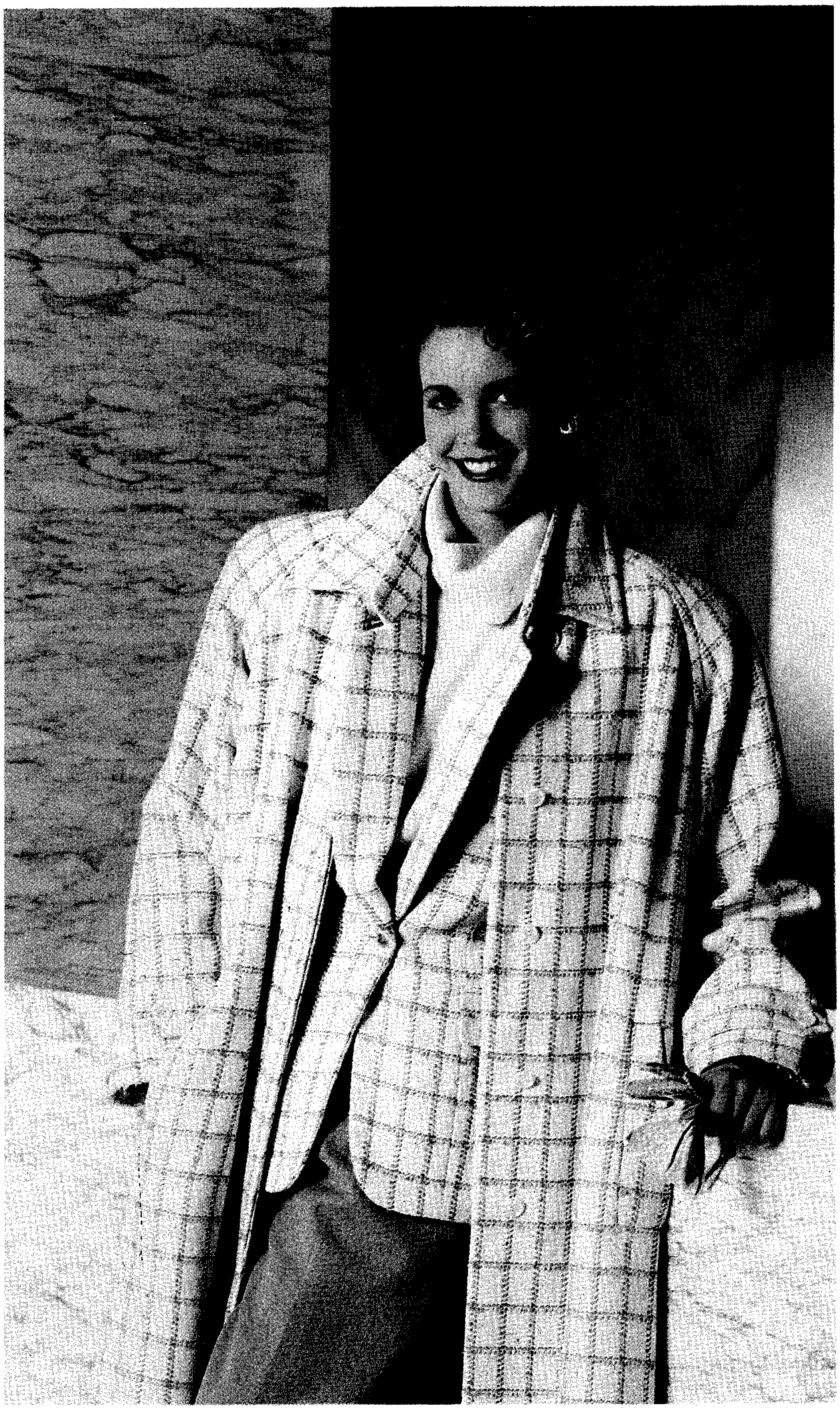
Yves Saint Laurent

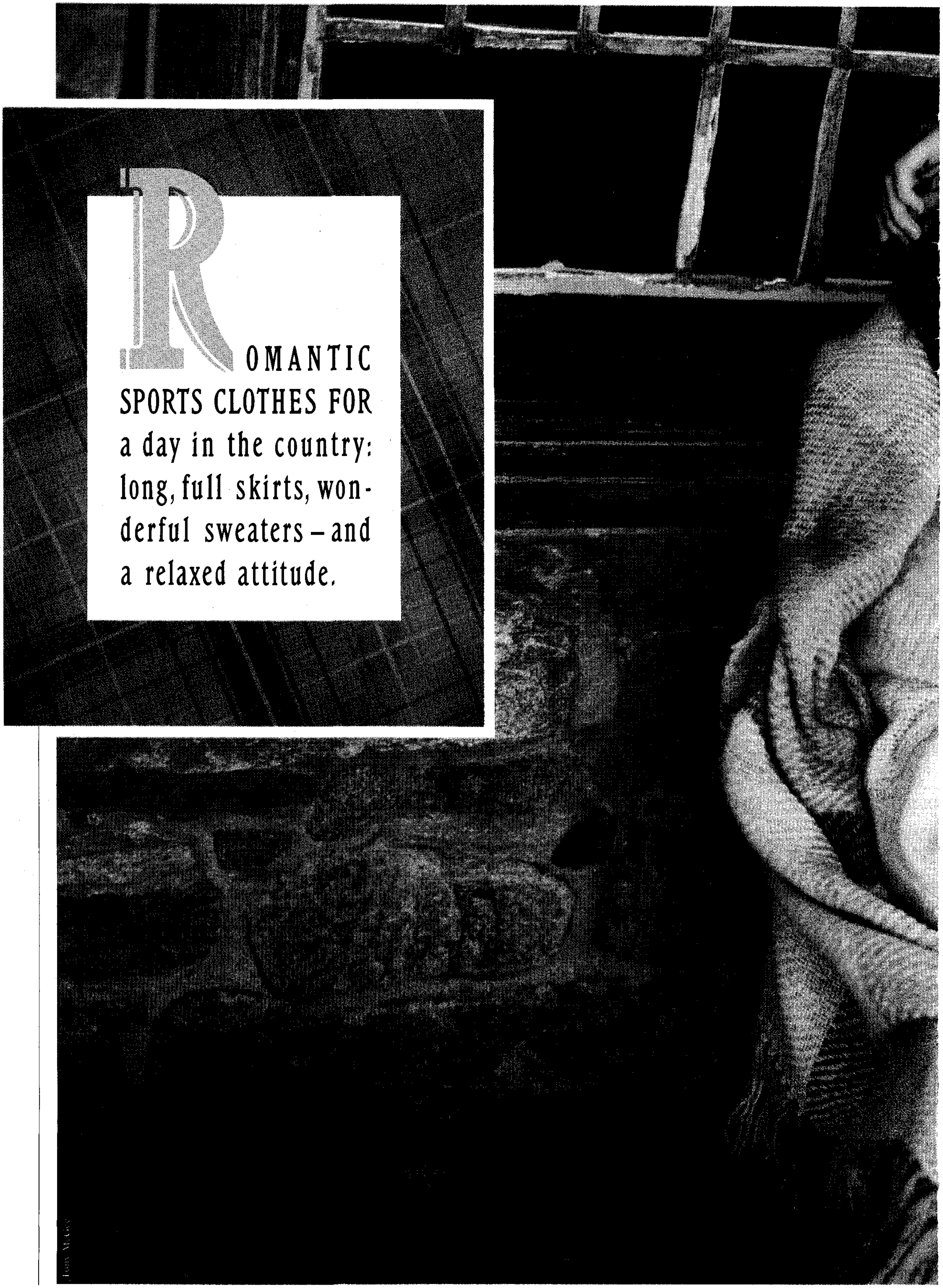
Wool blazer, $1,135, and cashmere shawl, $760, at Saint Laurent Rive Gauche (855 Madison Avenue, near 70th) in late September; clutch by Carlos Falchi, $450 to order, and hematite-and-gold-plated-pewter earrings by Terrafirma Ceramics, $80, at Bergdorf's; gold necklace with sapphires and diamonds, about $58,000, gold chain, $12,000, and watch, $6,000, at Bulgari (in the Pierre). Model: Patricia Tracey, of Legends.

Anne Klein

Ankle-length wool topcoat, $680, wool blazer, $470, cuffed wool-twill trousers, $260, and cashmere turtleneck, $300, by Donna Karan and Louis Dell'Olio for Anne Klein, at Bergdorf's, Bloomingdale's, Macy's, Saks; pressed-suede gloves by La Crasia, $68 at Saks in mid-September; silver earrings by Patricia Von Musulin, $225 at Barneys.

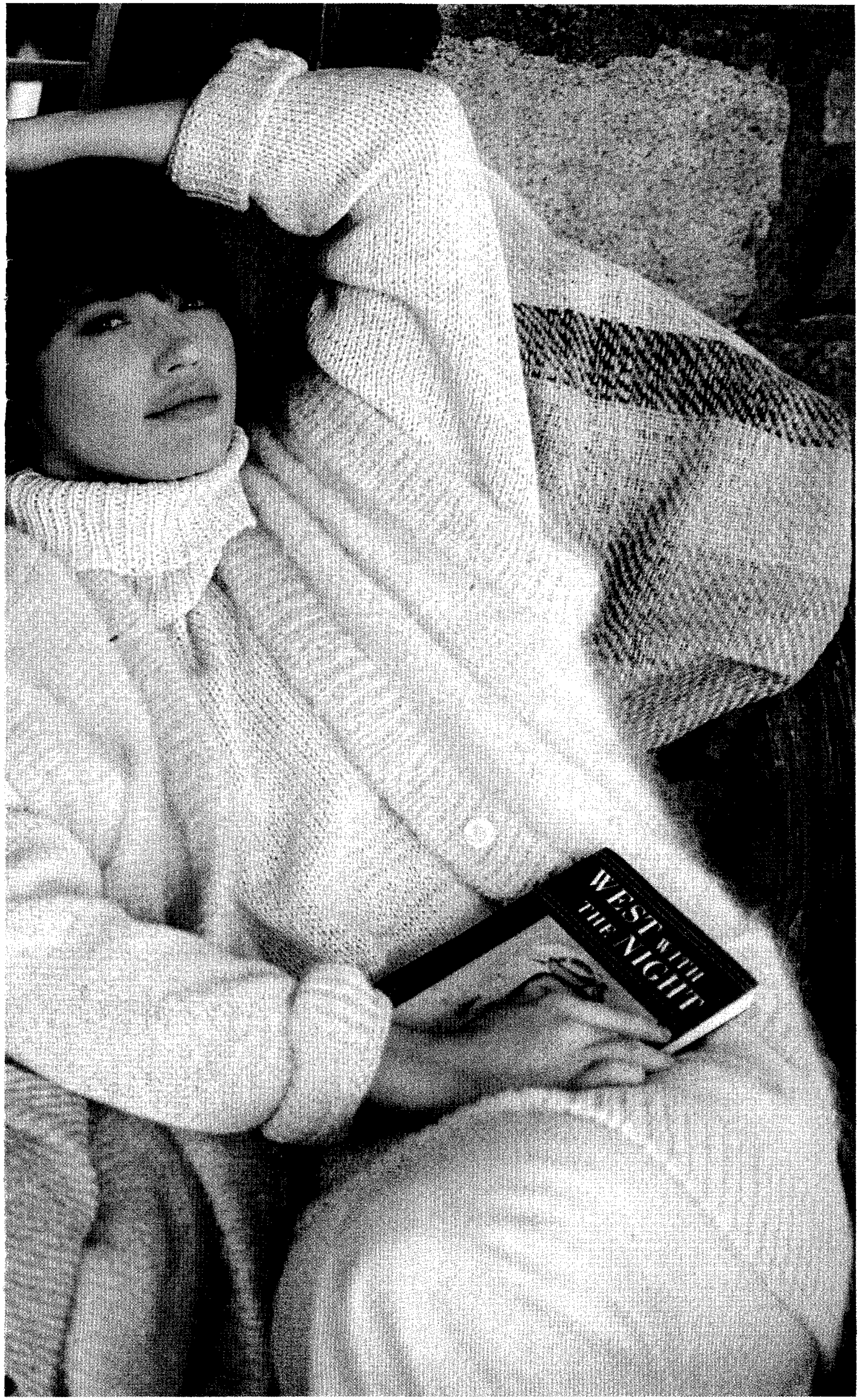
Hair: Bruno Dessange.

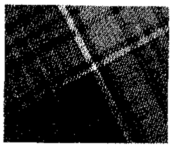




ROMANTIC SPORTS CLOTHES FOR a day in the country: long, full skirts, wonderful sweaters – and a relaxed attitude.

John McCoy

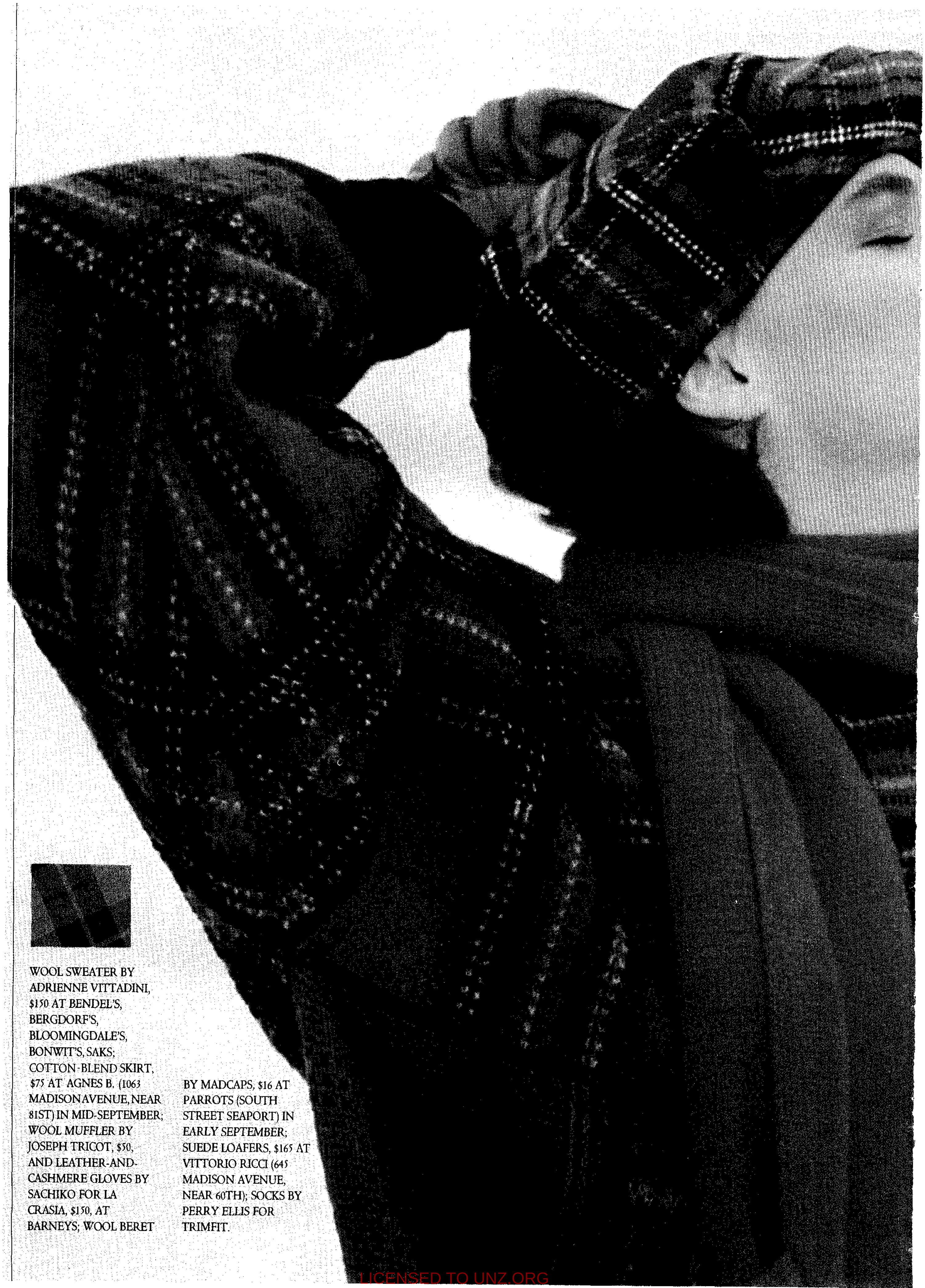




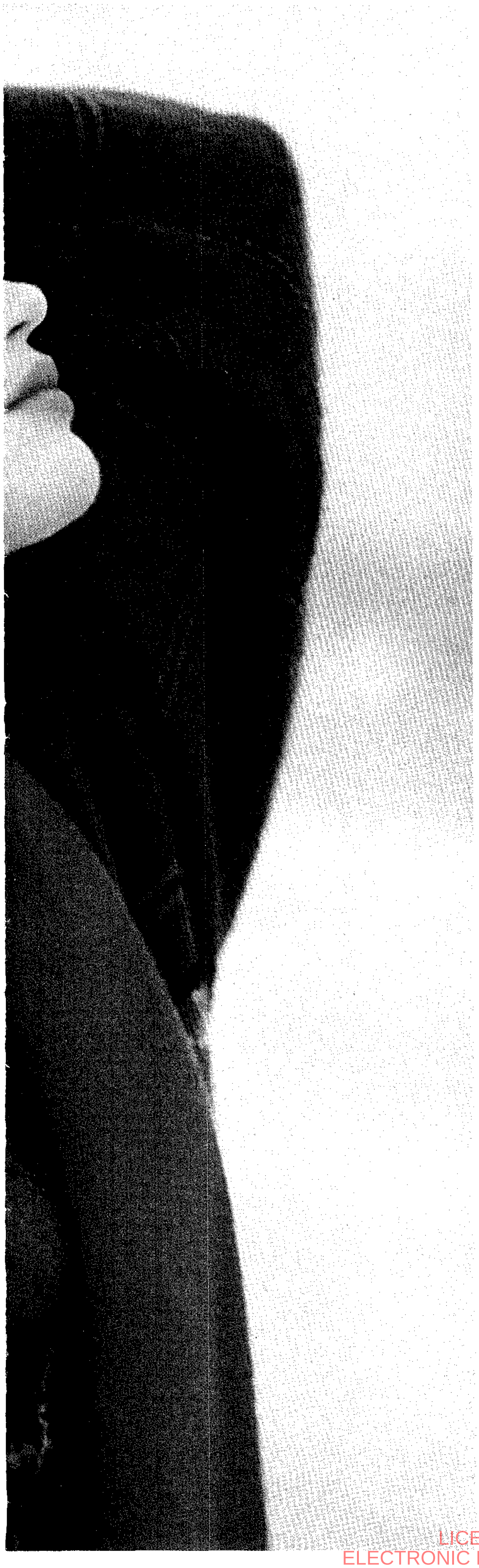
BY MARY JANE MARCASIANO: HANDWOVEN MOHAIR VEST, $400 AT BLOOMINGDALE'S, BONWIT'S IN MID-SEPTEMBER, AND IF BOUTIQUE (474 WEST BROADWAY) IN EARLY SEPTEMBER; WOOL TURTLENECK, $260, AND WOOL-CHALLIS SKIRT, $250, AT BONWIT'S IN MID-SEPTEMBER AND IF BOUTIQUE IN EARLY SEPTEMBER. MODEL: PAM PIPER, OF CLICK.

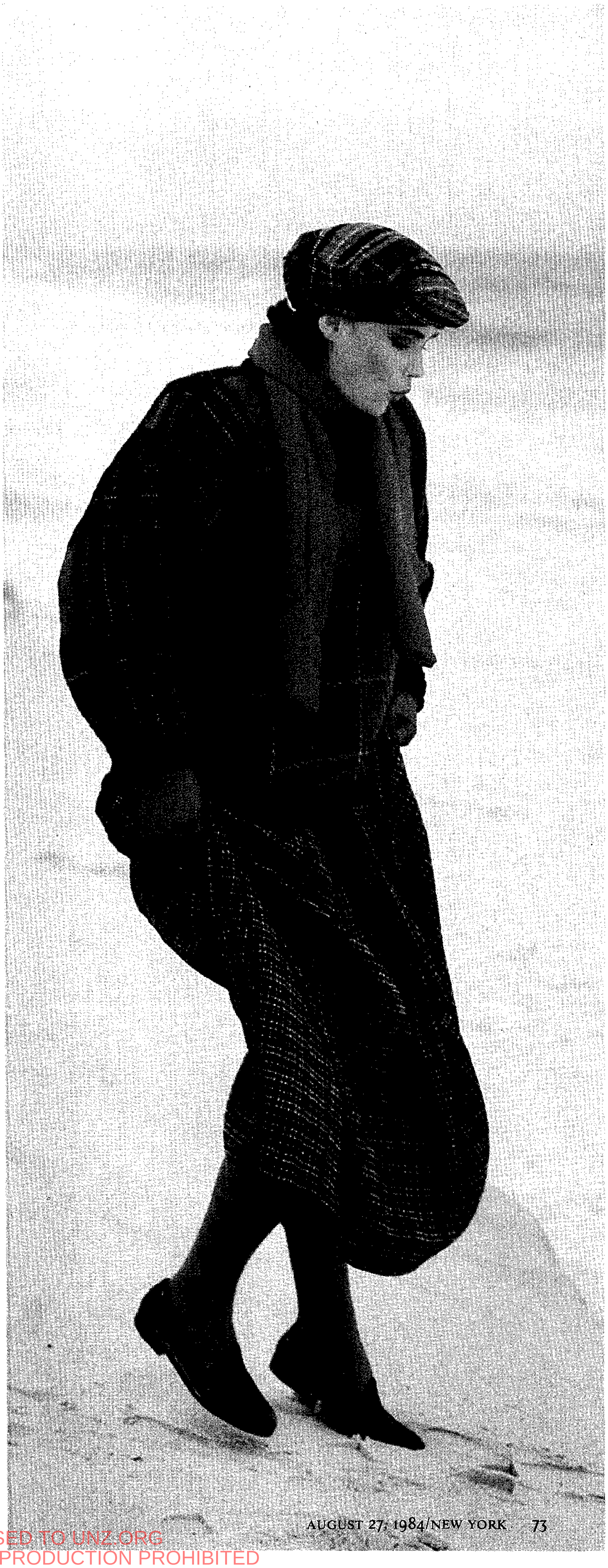
BLANKET BY MANOS DEL URUGUAY FROM TIANGUIS FOLK ART. CHAISE LONGUE FROM THE PLACE FOR ANTIQUES.

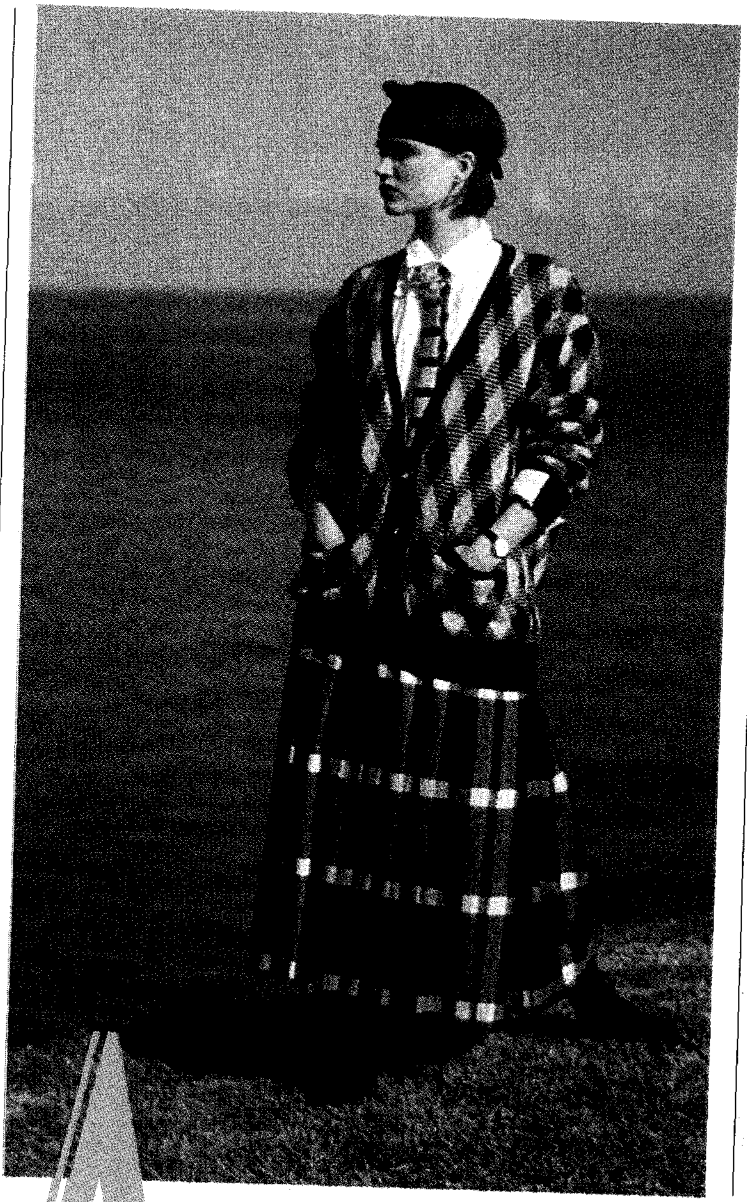
HAIR: BRUNO DESSANGE. MAKEUP: MARK HAYLES. TARTANS FROM SCOTTISH PRODUCTS, INC.



WOOL SWEATER BY ADRIENNE VITTADINI, $150 AT BENDEL'S, BERGDORF'S, BLOOMINGDALE'S, BONWIT'S, SAKS; COTTON-BLEND SKIRT, $75 AT AGNES B. (1063 MADISON AVENUE, NEAR 81ST) IN MID-SEPTEMBER; WOOL MUFFLER BY JOSEPH TRICOT, $50, AND LEATHER-AND-CASHMERE GLOVES BY SACHIKO FOR LA CRASIA, $150, AT BARNEYS; WOOL BERET BY MADCAPS, $16 AT PARROTS (SOUTH STREET SEAPORT) IN EARLY SEPTEMBER; SUEDE LOAFERS, $165 AT VITTORIO RICCI (645 MADISON AVENUE, NEAR 60TH); SOCKS BY PERRY ELLIS FOR TRIMFIT.





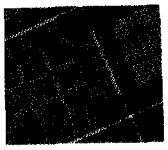


SHETLAND-WOOL CARDIGAN BY GENE PRESSMAN AND LANCE KARESH FOR BASCO, ABOUT $90 AT BARNEYS AND IN LATE SEPTEMBER AT PATRICK SHEERAN (16 FULTON STREET); WOOL SKIRT, $115 AT AGNES B. IN MID-SEPTEMBER; COTTON SHIRT BY BOWMAN TRADING COMPANY, $27 AT LIANA (324 COLUMBUS AVENUE, NEAR 75TH); POLYESTER TIE BY VICKY DAVIS, $15 AT SAKS; CRYSTAL EARRINGS BY TED MUEHLING, $100, AND SILVER BROOCH BY YUKIHIRO SHIBATA, $250, AT ARTWEAR (409 WEST BROADWAY); TWENTIES PATRIA WATCH, $250 AT WILLIAM SCOLNIK (1001 SECOND AVENUE, AT 53RD); WALKING BOOTS BY MAKE-UP, $140 AT BARNEYS; TIGHTS BY ELBEO.

AN EXUBERANT CLASH OF PLAIDS, a fling of scarf – feeling kilty on the bonny, bonny banks of Long Island.

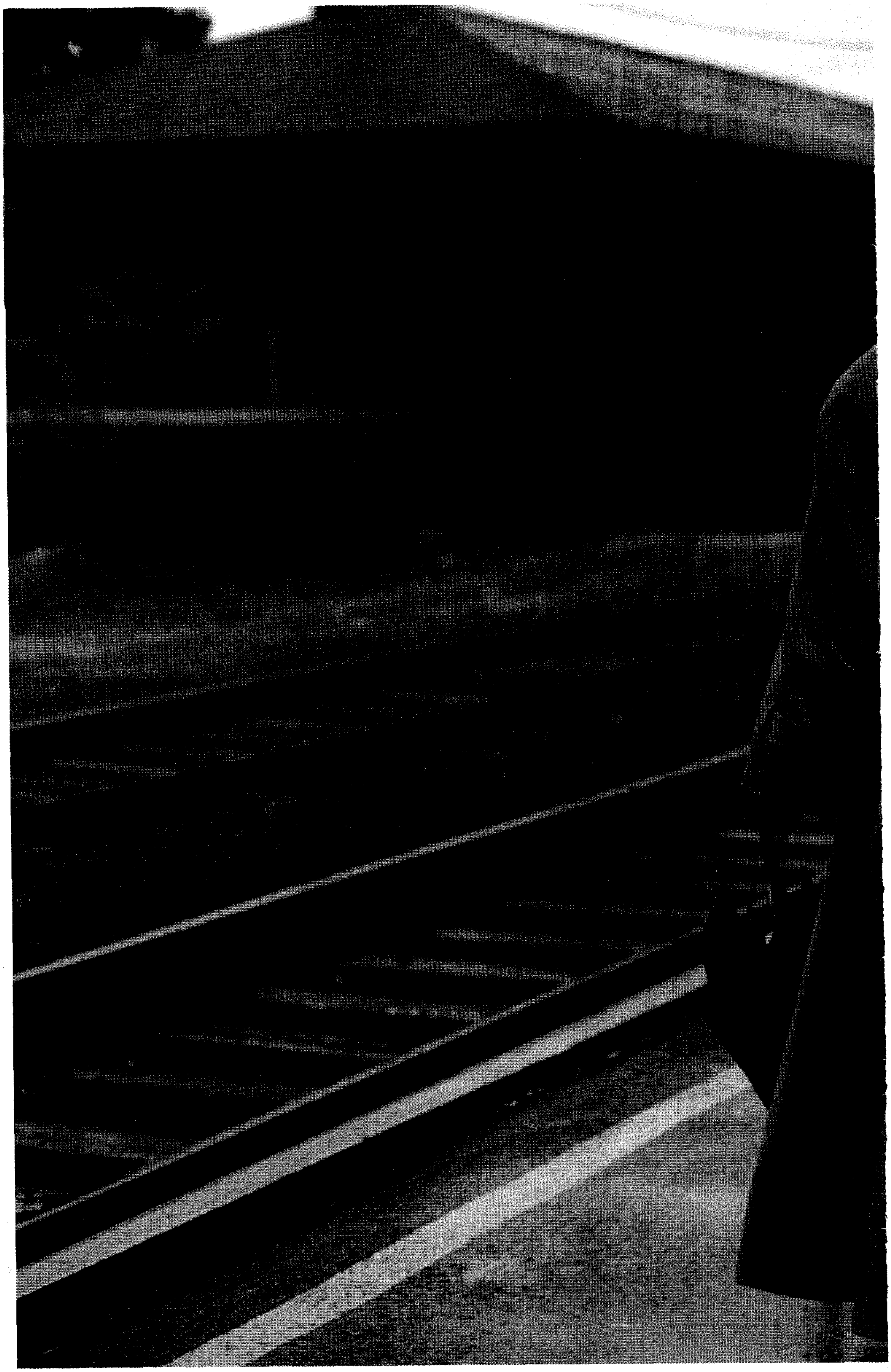
WOOL-BLEND BLAZER, $150, KILT, $138, AND VEST, $90, AND COTTON BLOUSE, $74, BY DANNY NOBLE, AT CHARIVARI FOR WOMEN (2307 BROADWAY, NEAR 83RD); ACRYLIC SCARF BY VERA II, $27 AT GIMBELS; FELT BERET BY MAGGIE VALL, $85 AT BENDEL'S; ANTIQUE GILT-AND-ENAMEL EARRINGS, $250, VICTORIAN SILVER CHAIN, $1,100, AND VICTORIAN SILVER-AND-GILT CUFF, $395, AT JAMES II GALLERIES; SILVER-AND-ENAMEL CREST PENDANT BY SENTIMENTO, $375 AT BERGDORF'S; CROCODILE-AND-LEATHER FLATS, $400 AT MANOLO BLAHNIK (15 WEST 55TH STREET); SOCKS BY RALPH LAUREN HOSIERY.

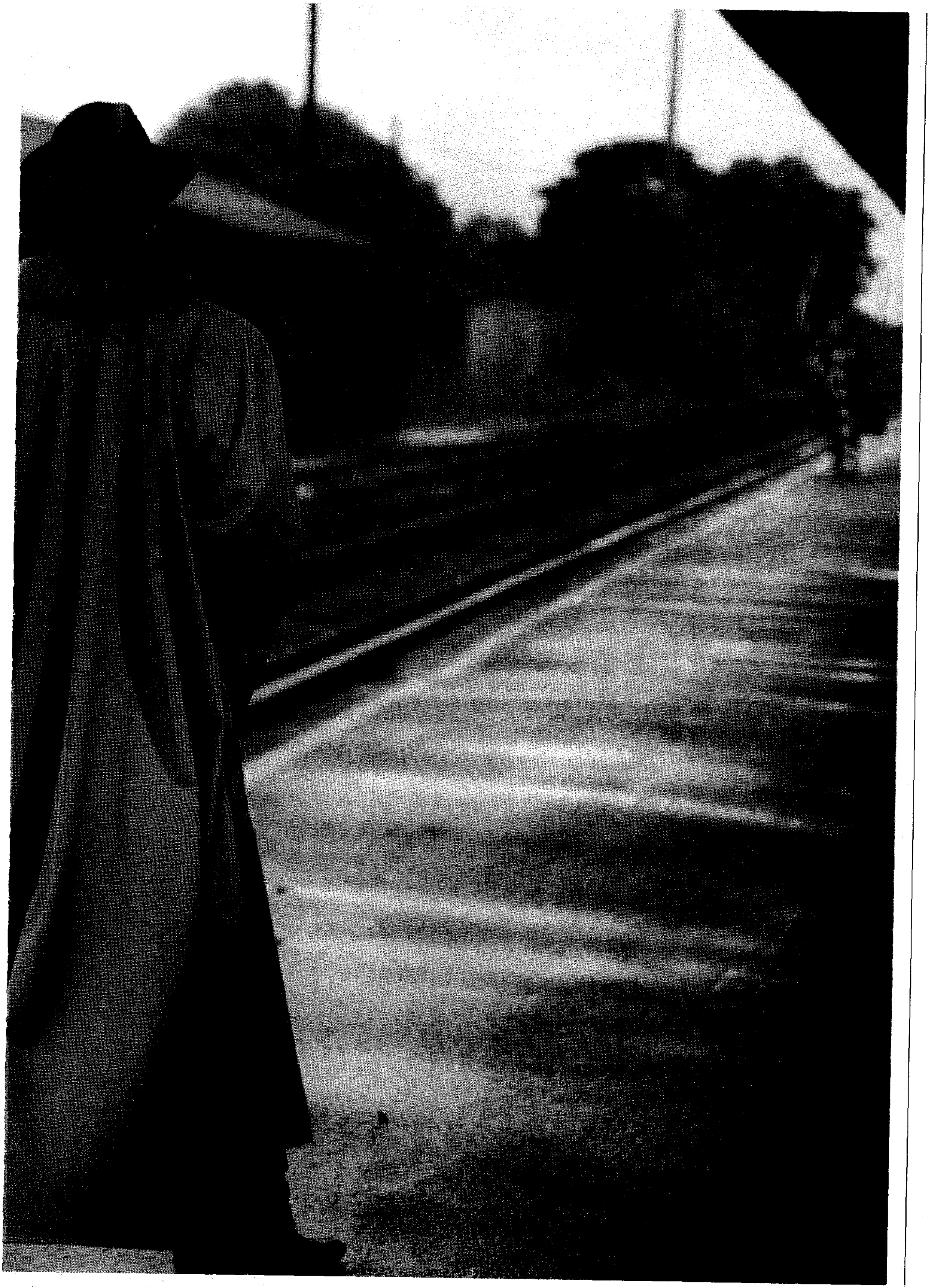
PIPER: MICHAEL HIGGINS.

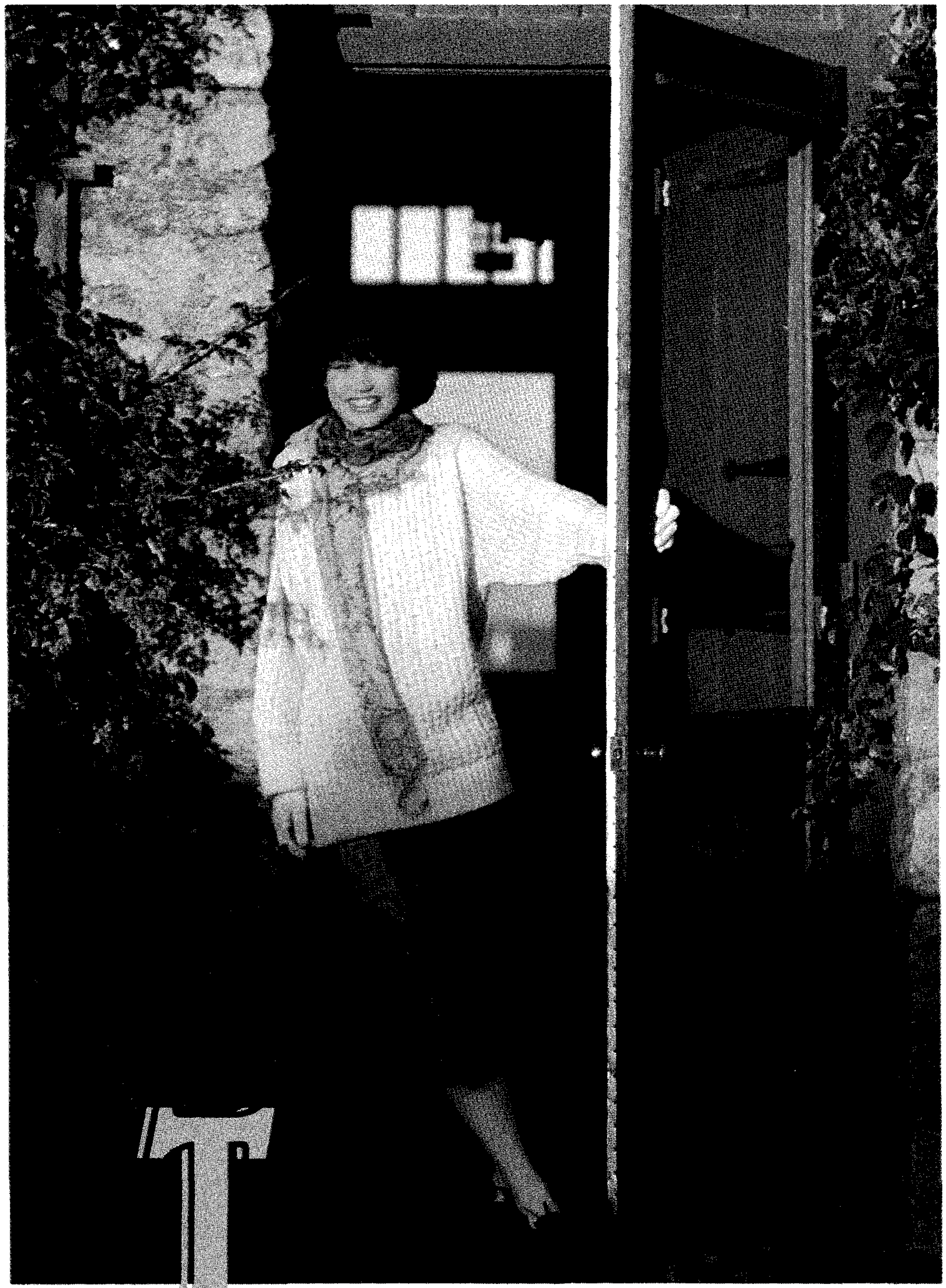


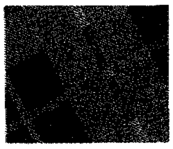
WOOL-LINED COTTON OVERCOAT BY BILL HAIRE, $550 AT BLOOMINGDALE'S; FELT FEDORA BY MADCAPS, $55 AT ANN TAYLOR.

UMBRELLA FROM UNCLE SAM UMBRELLAS.







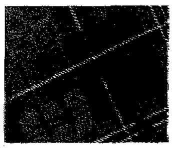


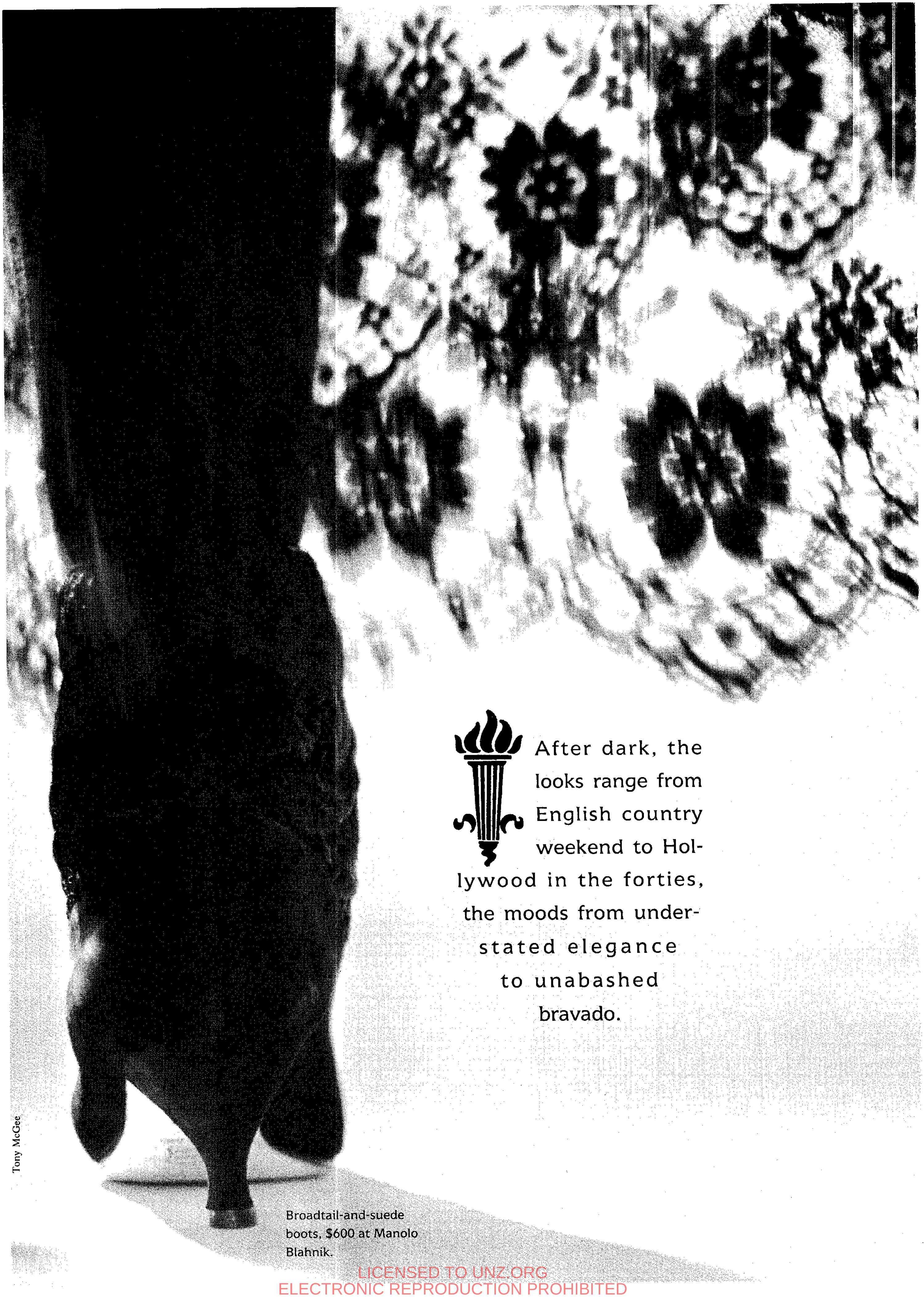
LAMB'S-WOOL SWEATER, $85, SILK-CHIFFON SKIRT, $200, AND SILK SCARVES, $70 EACH, AT AGNES B. IN MID-SEPTEMBER; ACRYLIC GLOVES BY ARIS, $8 AT LORD & TAYLOR; SUEDE OXFORDS, $275 AT SUSAN BENNIS WARREN EDWARDS; TIGHTS BY FOGAL.

SUEDE SHIRT, $730, AND SKIRT, $750, BY DONNA KARAN AND LOUIS DELL'OLIO FOR ANNE KLEIN, AT BERGDORF'S, BLOOMINGDALE'S, SAKS; FELT HAT BY MAGGIE VALL, $60 AT JIMMY'S (1226 KINGS HIGHWAY, BROOKLYN); SUEDE GLOVES BY LA CRASIA, $60 AT BLOOMINGDALE'S.

PHOTOGRAPHED AT THE DEEP HOLLOW RIDING ACADEMY, MONTAUK, NEW YORK.

THE SURPRISE OF CHIFFON WITH A bulky fisherman's sweater, the rustic elegance of tomato-red suede.

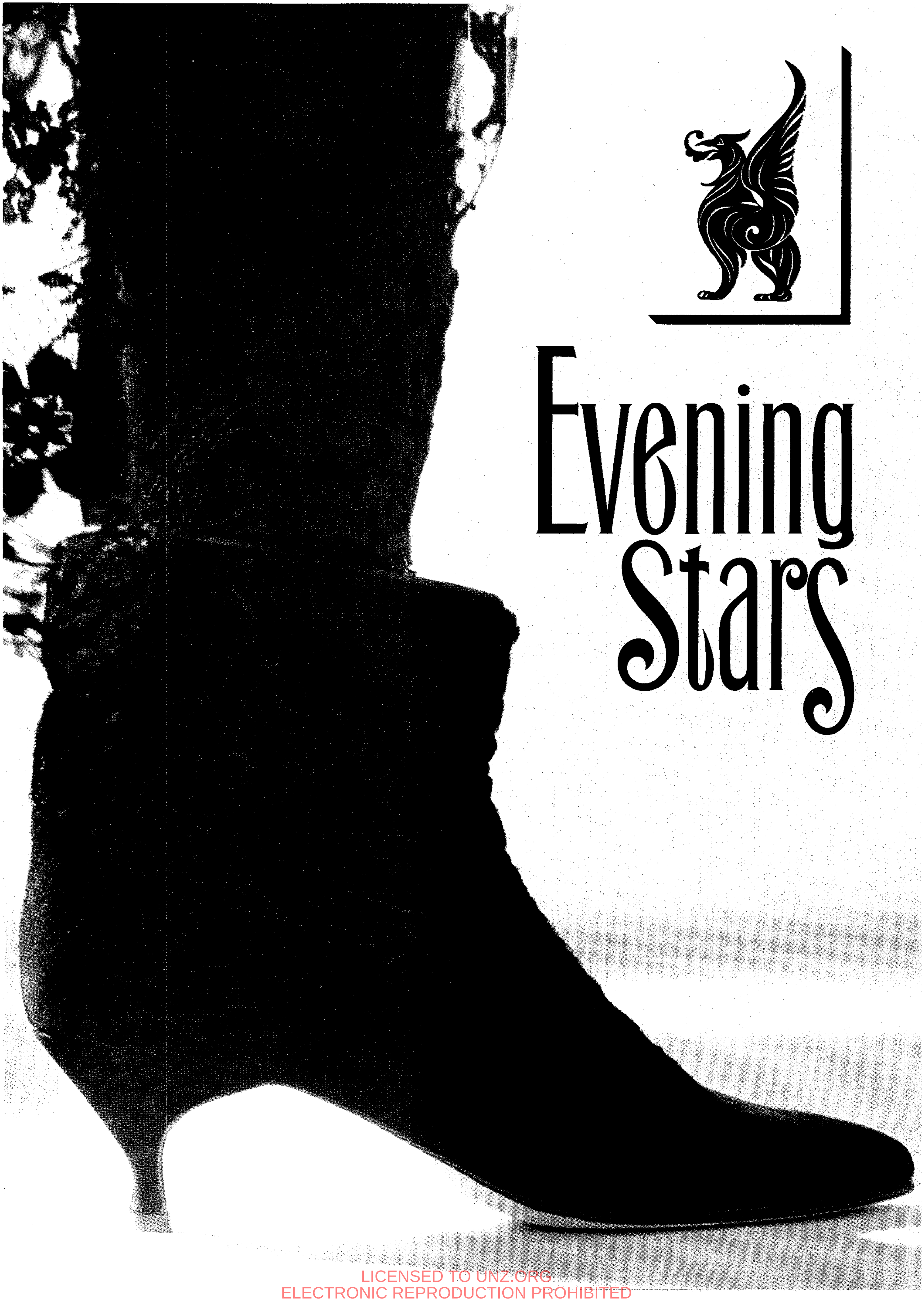




Tony McGee

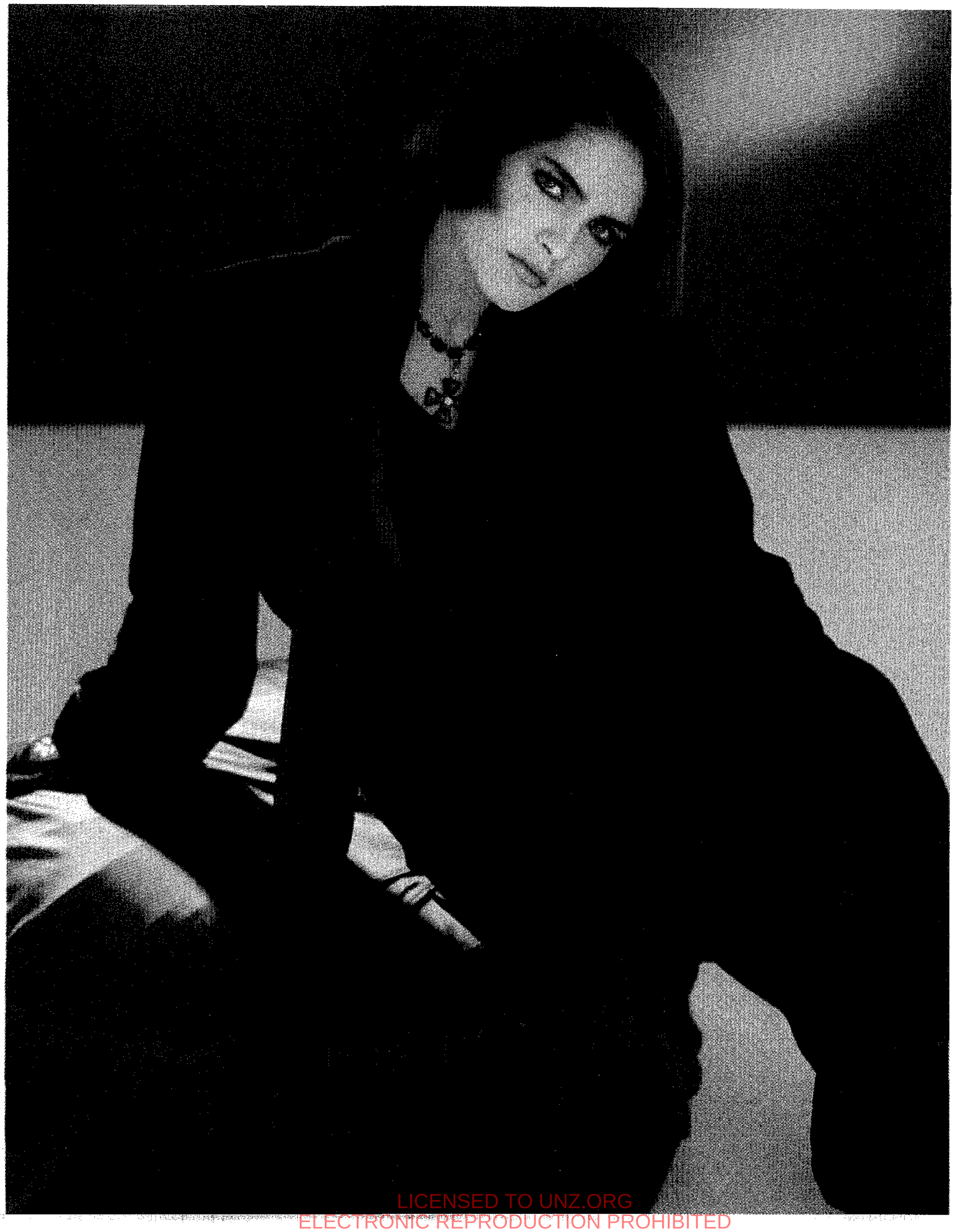
After dark, the looks range from English country weekend to Hollywood in the forties, the moods from understated elegance to unabashed bravado.

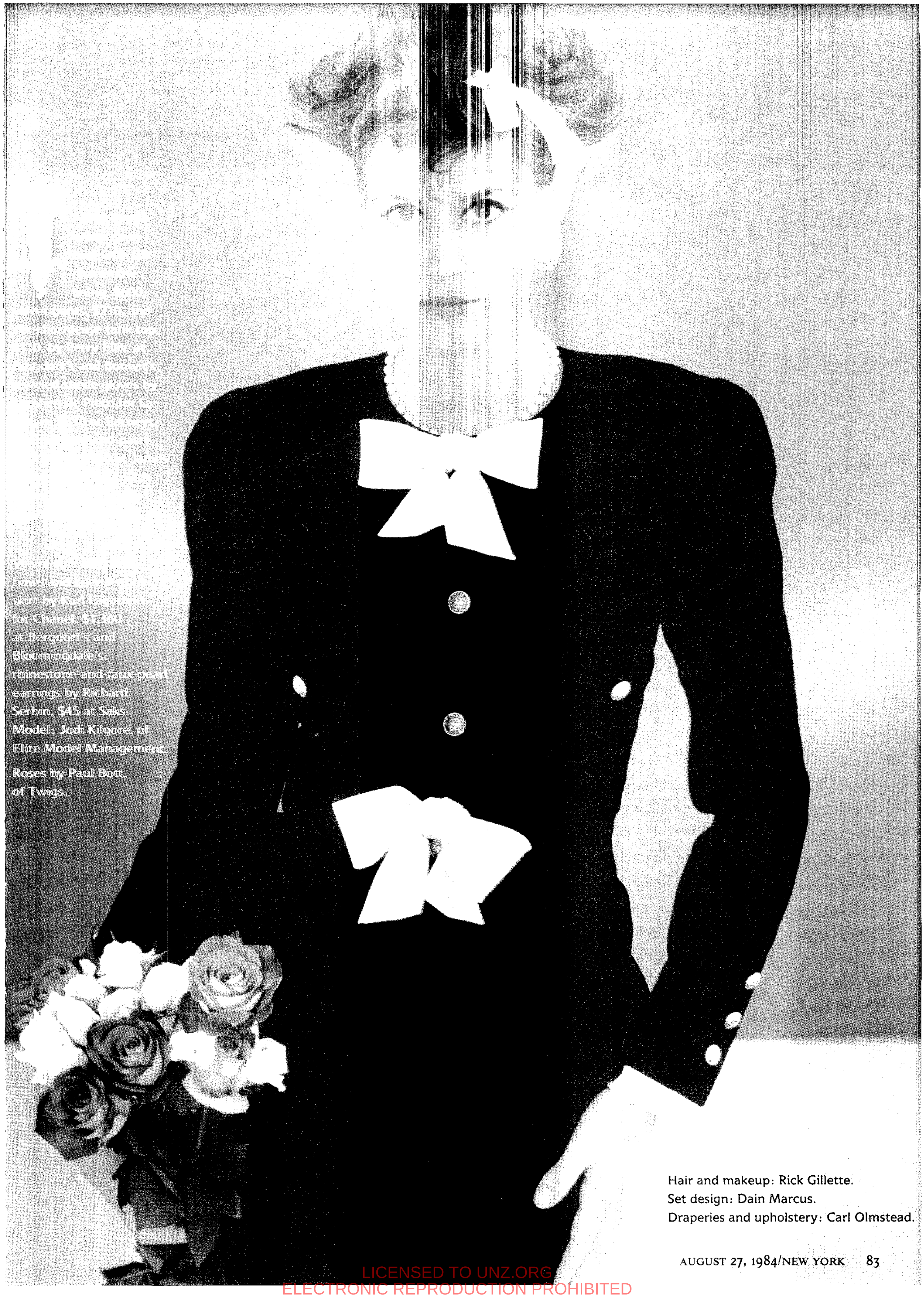
Broadtail-and-suede boots, $600 at Manolo Blahnik.



Evening Stars

She wore black velvet—the high drama of a charmeuse-lined cape coat from Perry Ellis, the tailored sophistication of a classic suit from Chanel.



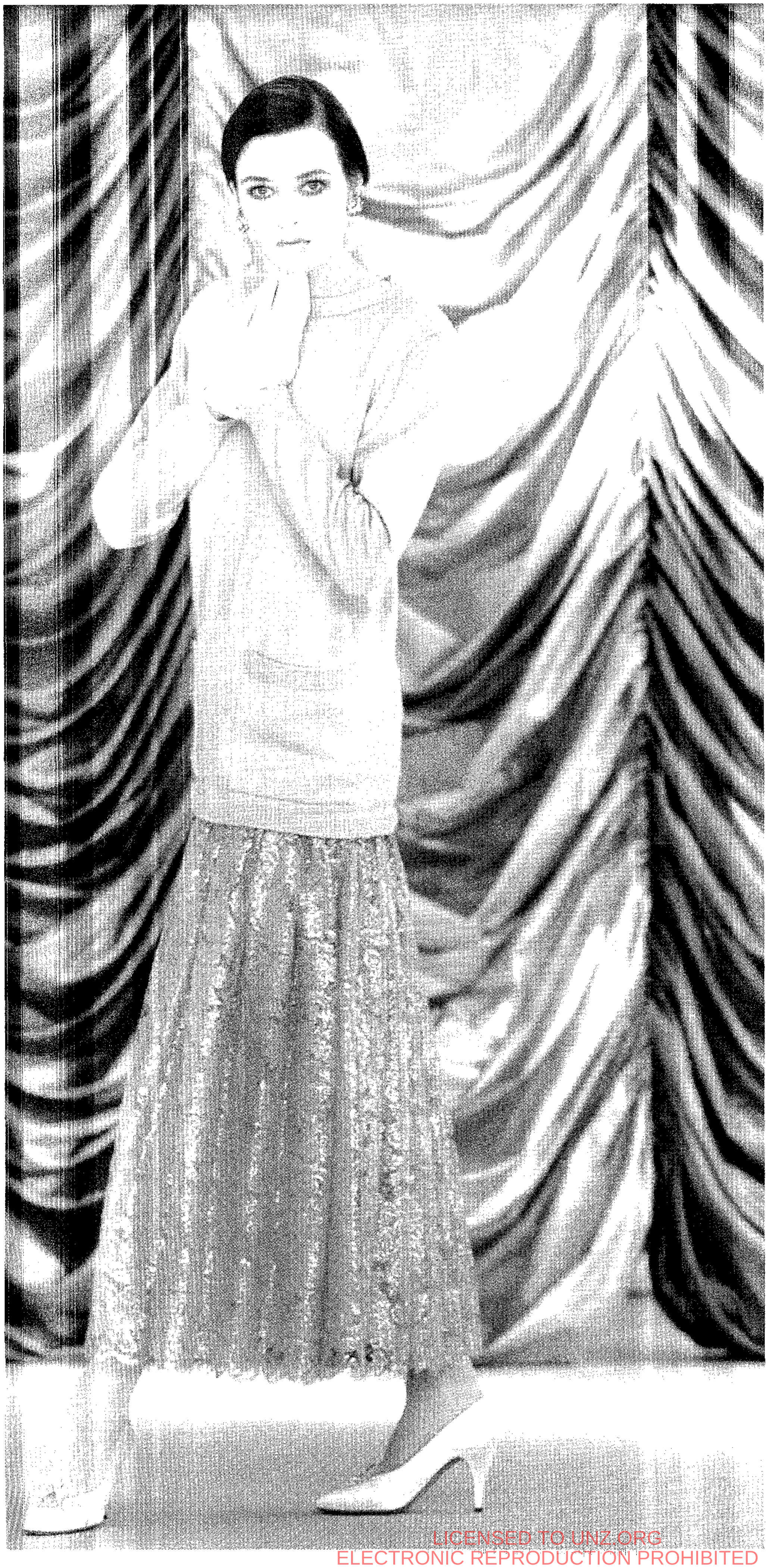


[illegible]

[illegible] skirt by Karl Lagerfeld for Chanel, $1,360 at Bergdorf's and Bloomingdale's; rhinestone-and-*faux*-pearl earrings by Richard Serbin, $45 at Saks. Model: Jodi Kilgore, of Elite Model Management.

Roses by Paul Bott, of Twigs.

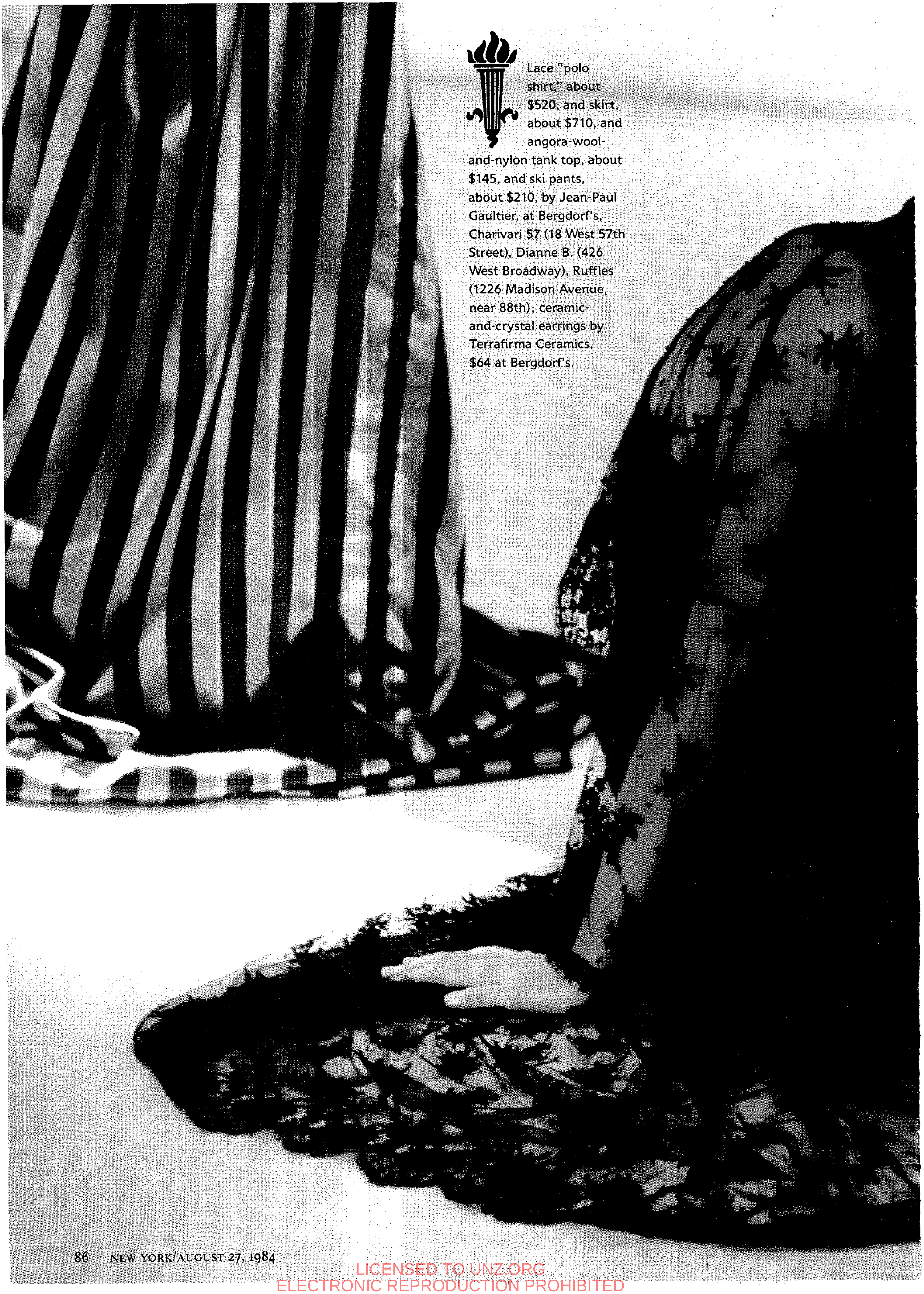
Hair and makeup: Rick Gillette.
Set design: Dain Marcus.
Draperies and upholstery: Carl Olmstead.



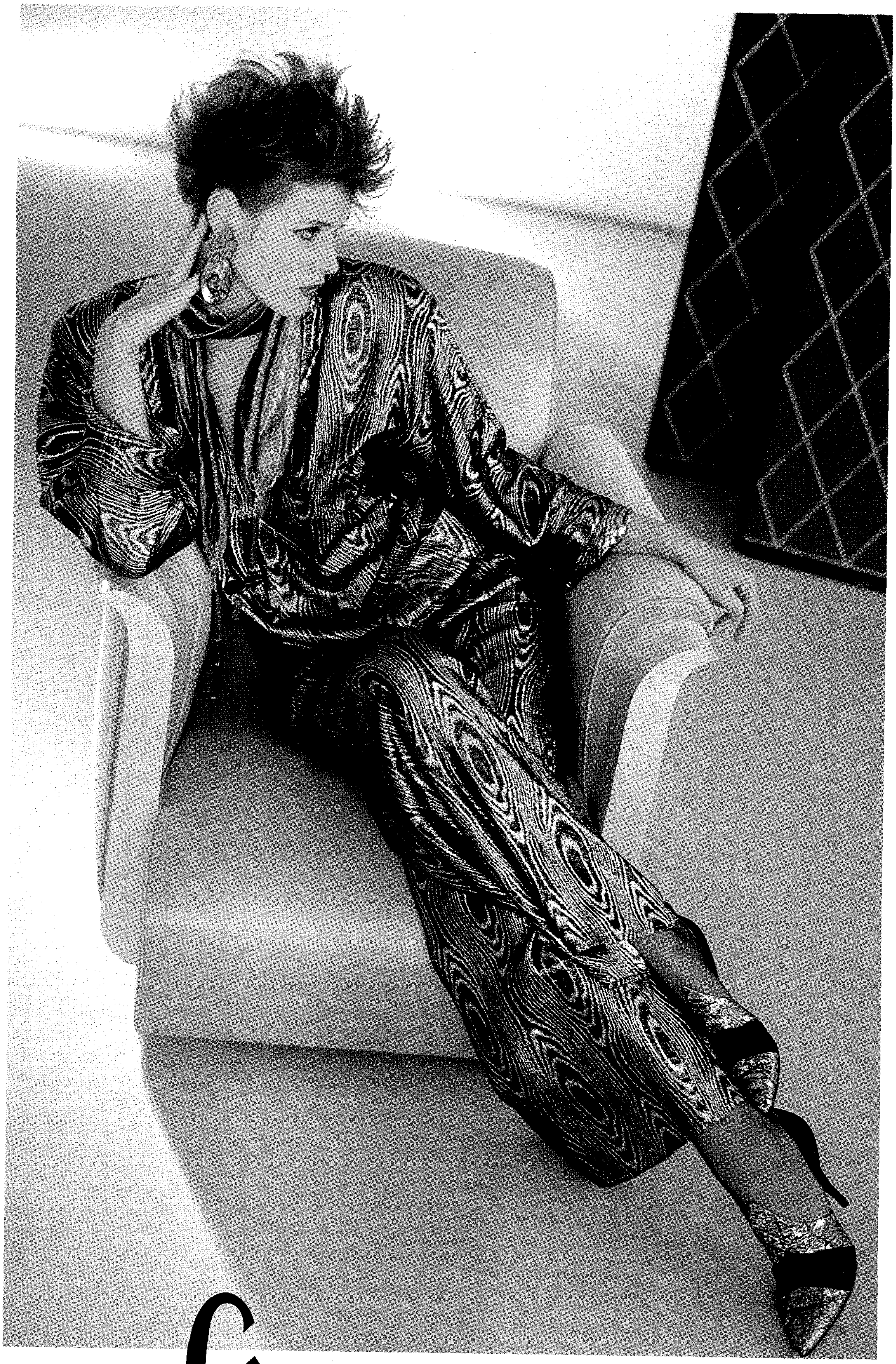
Cashmere sweater with lace skirt by Bill Blass, $2,270, and rhinestone-and-*faux*-pearl earrings by Richard Serbin, $90, at Saks; silk pumps, $150 at Fratelli Rossetti (601 Madison Avenue, near 57th). Model: Stella, of Click.

Ankle-length velvet robe, $798, and linen shirt, $230, by Ralph Lauren, at Bendel's and Bloomingdale's; silk tie by Ralph Lauren Scarfs, $30 at Bendel's; platinum-and-emerald earrings, $2,600, and platinum-onyx-and-coral ring, $1,100, at Fortunoff; antique diamond cuff links, $15,000 at James Robinson.

Urn and pedestal from Didier Aaron.



Lace "polo shirt," about $520, and skirt, about $710, and angora-wool-and-nylon tank top, about $145, and ski pants, about $210, by Jean-Paul Gaultier, at Bergdorf's, Charivari 57 (18 West 57th Street), Dianne B. (426 West Broadway), Ruffles (1226 Madison Avenue, near 88th); ceramic-and-crystal earrings by Terrafirma Ceramics, $64 at Bergdorf's.

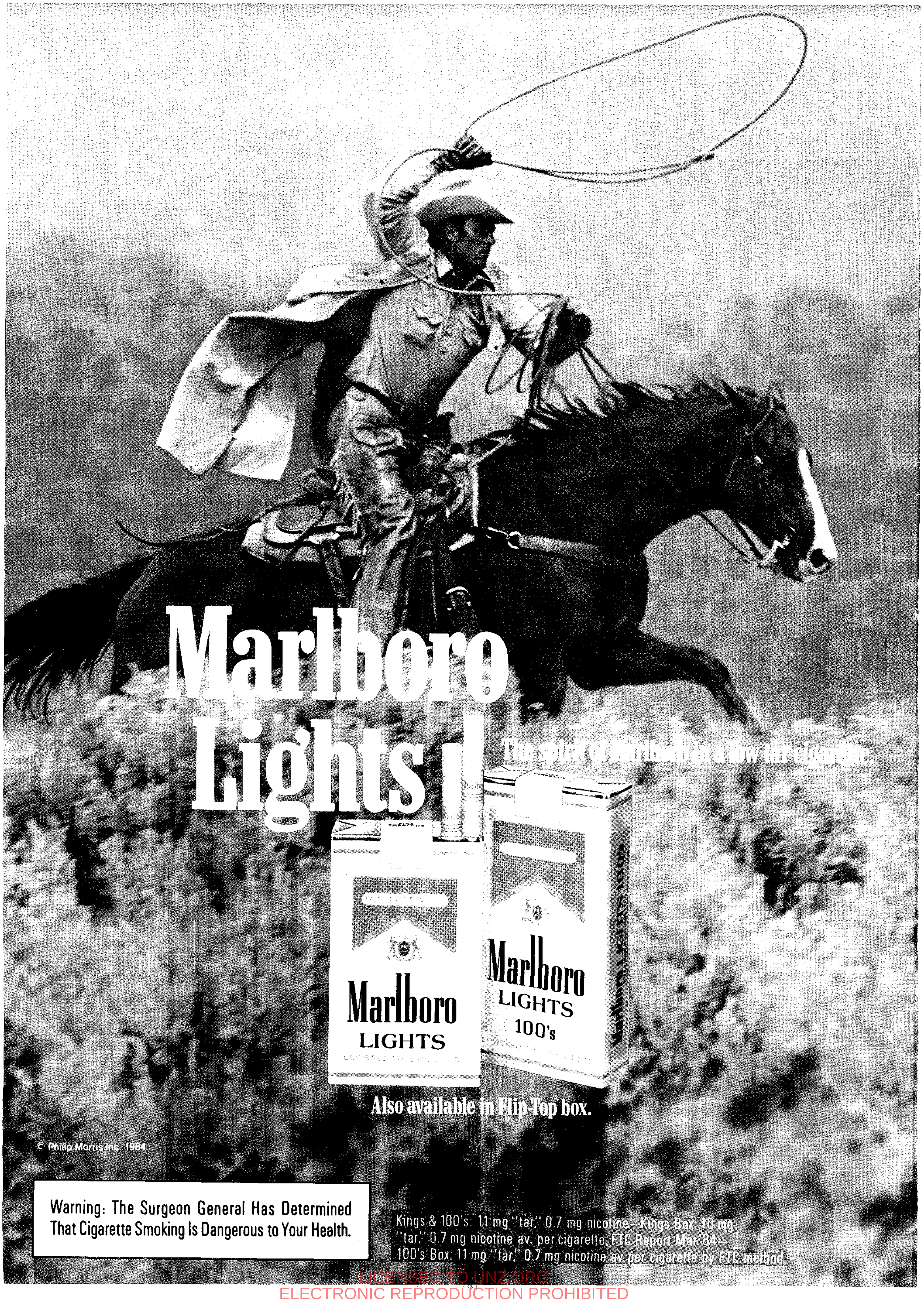


Lamé pajamas with scarf by Geoffrey Beene, about $2,065 at Bergdorf's and Saks; abalone-shell-and-bronze earrings by Stephen Dweck, about $220 at Barneys, Bendel's, Bergdorf's, and to order at Altman's; shoes, $210 at Vittorio Ricci.

Chair from DeLorenzo. Screen from Primavera Gallery.

Wool-crêpe dress by Donna Karan and Louis Dell'Olio for Anne Klein, $470 at Bergdorf's and in late August at Saks; antique-glass-and-gold-plated-pewter earrings by Isaac Manevitz for Ben Amun, $50 at Bergdorf's; pumps by Pancaldi, $119 at Eric (551 Third Avenue, near 36th).

Glints of gold—the relaxed luxury of lamé evening pajamas from Geoffrey Beene, the simple glamour of a wool dress from Anne Klein.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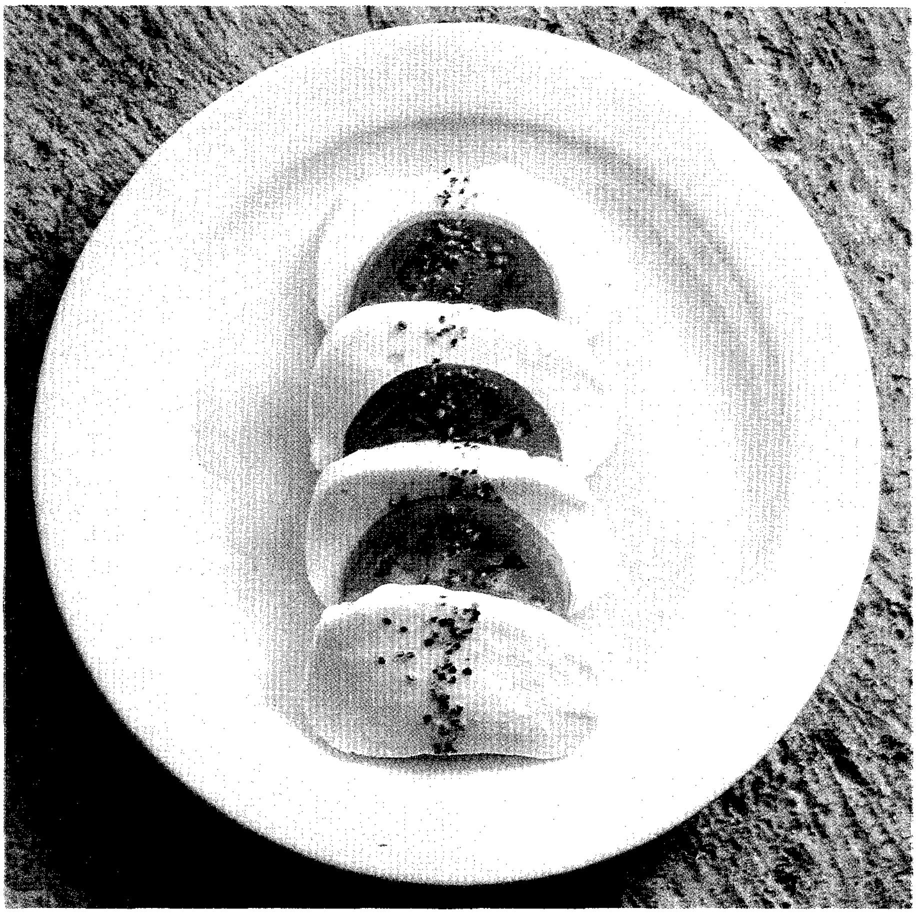
THE TASTE OF SUMMER

BUYING MOZZARELLA MADE THE OLD-FASHIONED WAY • BY IRENE SAX



Tomatoes and fresh mozzarella from Imperati Dairy & Deli.

AUGUST. TIME FOR JERSEY tomatoes, basil, sweet red peppers—and, if you're lucky, a slice of fresh mozzarella to eat with them. Mozzarella so new it is warm, like milk straight from the cow. So rich that when you cut it, it drips with butter. And so soft and chewy that it absorbs and expands the tastes of olive oil and cracked black pepper.

If all you've had are rubbery balls of factory-made mozzarella, you have a treat coming, for the craft of making the fresh version, long on the decline, is undergoing a revival in New York.

Italians have been making mozzarella from cow's milk and water-buffalo milk for centuries. Italian-Americans, short on water buffalo, use cow's milk—fior di latte. What's new is that this freshest of cheeses has been discovered outside the Italian community.

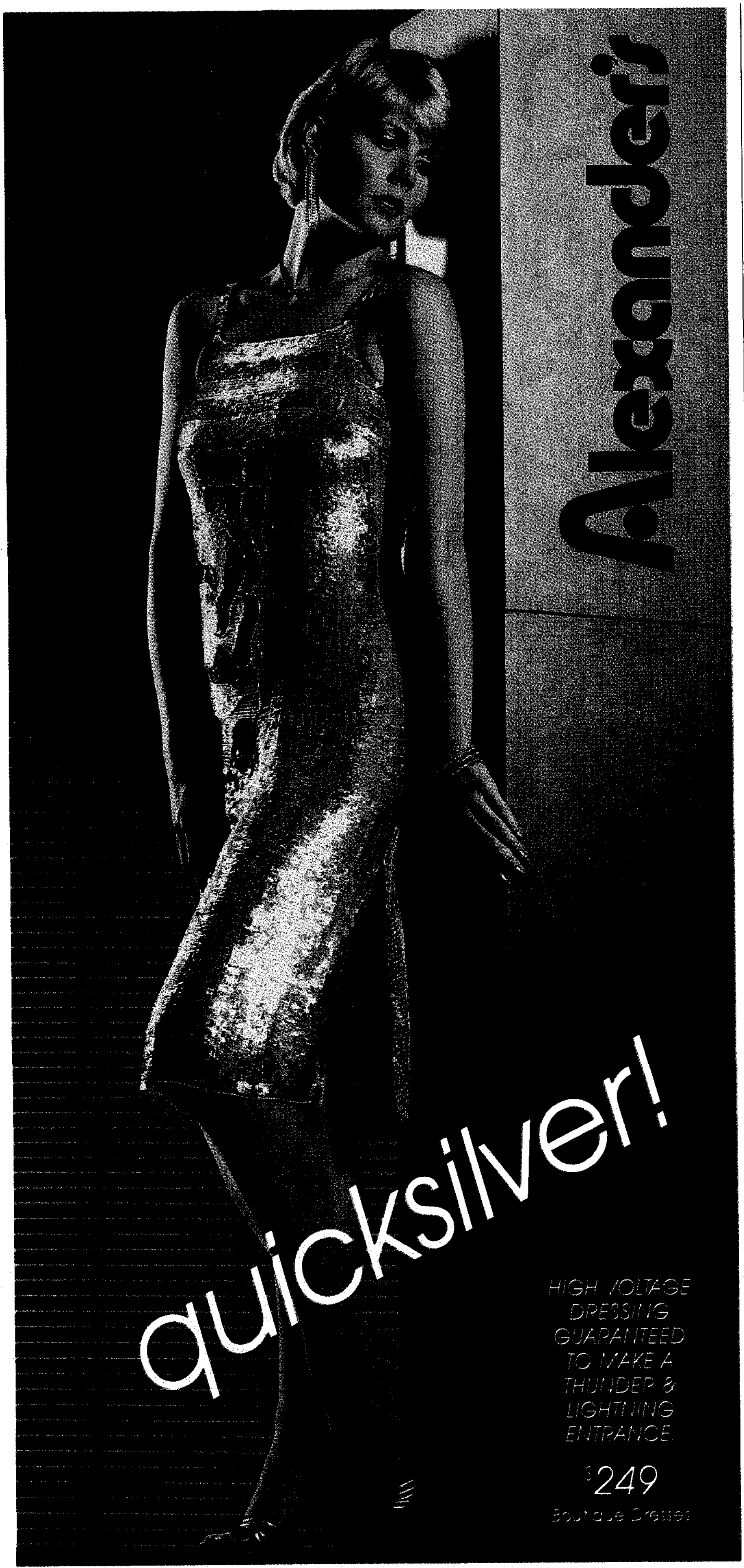
It goes so well with this-minute foods. With peppers, sun-dried tomatoes, Vidalia onions, basil, fruity oils.

It's made without preservatives—prime the moment it's finished. Eat it that day; don't put it in the fridge. In two days, it's good only for cooking. In a week, it's gone completely.

And since mozzarella is made from whole milk with nothing added, it's as good for you as a glass of milk. A cheese seller told me, "It's like eating milk with a knife and fork."

Most of all, it's real food, hands-on food, made not by machines but by people practicing a traditional craft.

Photograph by Bruce Wolf. Food stylist: Laurie Goldrich.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At one time, there was a store selling latticini (dairy products) on every other block in Bay Ridge and Little Italy. People moved away; the kids wanted to eat American food; the trade declined. Now, with the demand for fresh cheese rising, there aren't enough Americans who know how to make it, and most of Manhattan's cheese-makers come from Italy, near Naples. All, foreign- and native-born, boast of their places in the tradition: "I was born in a milk cart." "I am the fifth generation in my family to make cheese." "I learned from Joe, who learned from Savino Russo."

All of them work with the same city water, the same wood or stainless-steel paddles and metal basins, and the same curd: 45-pound slabs of whole milk with the whey drained out, bought from big cheese companies upstate.

What makes the difference between them is their hands. No machine can judge if the curd is ripe or green, or if the water is the right temperature for that curd. No novice knows when the cheese has been worked long enough to soften it, but not so long that all the butterfat is squeezed out. That knowledge is in the veteran's hands. (You soon learn to identify a mozzarella-maker by his forearms—massive, like Popeye's—and his hands—pink, swollen, hairless from being in near-boiling water all day.)

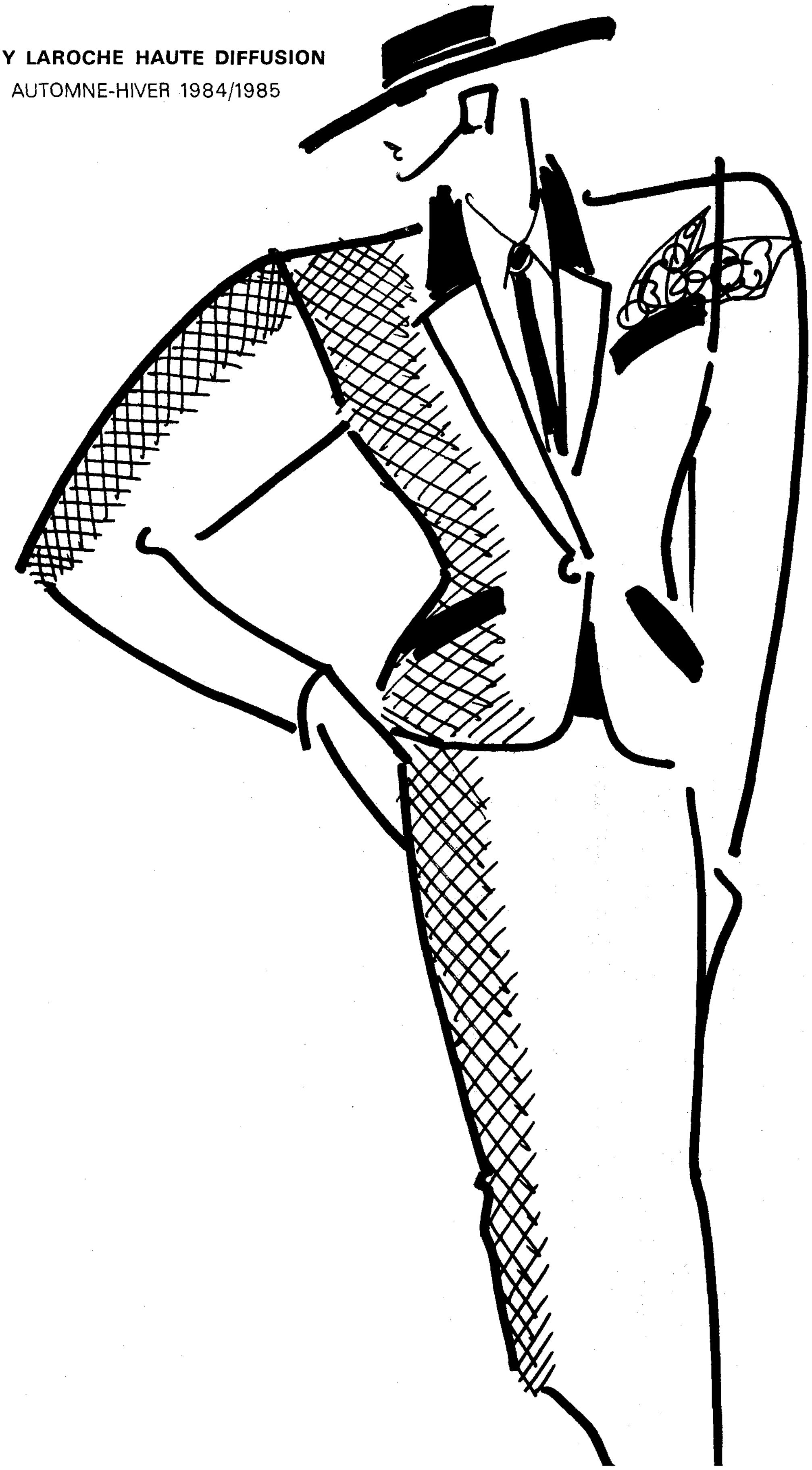
His job starts when he cuts off a chunk of curd and presses it with the heel of his hand through the wires of a *chitarra,* a lyre-shaped cutter. It falls in strips into a metal basin and is covered with water that has been heating on the stove to 180 or 190 degrees Fahrenheit (I never once saw a thermometer used).

With a paddle, the cheese-maker turns the curd until the strips melt into an elastic mass. When the surface of the water is covered with yellow butterfat, he drains it off and scoops on fresh hot water with a dented aluminum saucepan. Then he stretches and twists the mass with his hands and the paddle until it looks like a heavy length of taffy. This takes about fifteen minutes; the rule is to use as few motions as possible. When the curd is ready, he begins to form balls of cheese.

A few weeks ago, Giovanni Avitable, cheese-maker at Todaro Brothers, broke off a chunk of mozzarella and handed it to me. I cut it open. Milk oozed from the cut surface, and the texture was satiny all the way through. It was warm; it tasted like milk, only richer; it was moist and chewy and cried out for something salty and sharp to be eaten with it.

To add flavor, some of the cheese will be salted or smoked. Salting is done by dunking the balls of cheese in a strong brine for about 25 minutes. A hickory flavor is added by painting the cheese with liquid smoke or, more properly, by

GUY LAROCHE HAUTE DIFFUSION
AUTOMNE-HIVER 1984/1985



Paris
Guy Laroche
The one and only Guy Laroche is only at Guy Laroche. New York: 36 East 57th. 759-2301

THE REAL THING: *What Raffetto's pasta is to Ronzoni, what great tub butter is to supermarket butter, what a fresh peach is to a canned peach—that's what fresh mozzarella is to the factory-made stuff.*

hanging it over a banked fire of wood chips. Tony Russo does it in a 55-gallon drum on the curb outside his East Village store; he builds a fire in the bottom, then hangs the balls of cheese over the fire until they turn as brown as toast and take on a mild hickory taste.

The stretched curd is formed into a variety of shapes: one-pound balls—plain, salted, or smoked; tiny bocconcini—like golf balls to pop in the mouth or serve in a salad; bocconcini knots—cheese stretched thin, then rolled around prosciutto or pepperoni; cheese stretched out in a rope and braided, for the Syrians and Armenians. And there's more: manteca—balls of butter wrapped in mozzarella (from the days before refrigeration, now eaten nostalgically with fresh herbs on a hard roll); scamorze—salty, dry, with a yellowish rind, good for cooking; caciocavallo—"cheese on horseback," so called because it's shaped like two saddlebags; and even donkeys, ducks, and rabbits made of cheese and then smoked.

Granted, it's fresh and pure and authentic and handmade and not expensive (many of the cheeses listed below cost little more than Polly-O does). But is fresh mozzarella worth a trip to Little Italy or Ninth Avenue?

If you're going to use it for cooking, maybe not. Fresh cheese melts and tastes better than machine-made cheese, but you can probably live without it.

But suppose you want to eat it chaste and uncooked—with capers and anchovies, with basil that has been soaking in oil, or with the first real tomato of summer?

Then, of course, it's worth it. What Raffetto's pasta is to Ronzoni, what great tub butter is to supermarket butter, what a fresh peach is to a canned peach, that's what fresh mozzarella is to factory-made mozzarella. And here's where to get it.

Alleva Dairy IS THE ITALIAN cheese store non-locals know best, in part because it has been there on Grand Street since 1892, in part because of its flawless period look. The walls are white-tiled. The ceiling is made of tin. Painted glass signs boast that this is the place for LATTICINI DI NOSTRA PRODUZIONE (homemade dairy products).

This is a big business. Five hundred to 1,000 pounds of mozzarella are made daily; production peaks around Easter, when Italian families do a lot of cooking. Cheese-making is so big here, in fact, that Alleva is the only New York City mozzarella-maker that doesn't buy its curd from cheese-makers such as Polly-O, but rather makes its own upstate.

But it's still a family business, begun by Pina Alleva from Benevento, Italy, and carried on by her daughter, Aunt Erma; Erma's nephew Bob; and his son, Robert. The mozzarella ($3.39 a pound) is worked—partly by machine, they admit—in the back of the store, then shaped into all the forms. They make a delicate basket cheese that is fresh whole milk thickened with rennet and allowed to set in plastic berry cartons.

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All come with the Alleva label, with its fierce eagle watching over the cheese.

Alleva Dairy, 188 Grand Street, 226-7990. Open Monday through Saturday 8 a.m. to 6 p.m., Sundays till 2 p.m.

"DDL SAYS THEY MAKE THEIR OWN mozzarella," I told my cheese mavin. "Nonsense," he replied. But he was wrong. Mozzarella is indeed made fresh at **DDL Foodshow** every day by Joseph Cuomo, whose father owns a small cheese factory near Sorrento.

Joe is small, compact, smiling, with strong arms and a fierce mustache. Before he came to DDL, he worked in New Jersey, where he made cheese for Sinatra. His chef d'oeuvre is a tomato surprise: bocconcini formed around cherry tomatoes.

He's excited about the revival of interest in fresh cheese. Factory mozzarella? It's beneath his notice—just pizza cheese, full of salt and preservatives, hard and cold instead of rich and chewy. He likes to eat his cheese ($5 a pound at DDL) Caprese-style, with oil, salt, pepper, basil, and oregano. Or maybe with some sun-dried tomatoes and capers.

DDL Foodshow, 444 Columbus Avenue, near 81st Street, 787-6644. Open Tuesday through Saturday 10 a.m. to 8 p.m., Sundays till 9 p.m.

Di Palo IS THE OTHER LATTICINI store on Grand Street, the one outsiders don't know. It's clean and tangy-smelling, with none of the period look you get at Alleva. You get the feeling that the Di Palos have been too busy making cheese to worry about how the place looks.

Neighborhood housewives with string bags begin to take numbers at 9 A.M.; by noon, the store is crowded with local people who have already been to Piemonte for their noodles and to De Santis for sausage.

The family is from Bari. Now Sam Di Palo, who was a baby when his parents, Luigi and Concetta, opened the store in 1925, is a little hard-of-hearing. So he stands in the back all day and cooks and stretches the curd while his sons, Louis and Sal, and his daughter, Marie, work in the front of the store. (The mozzarella is $3.29 a pound.)

Louis recommends making bocconcini salad by marinating the bite-size nuggets in oil, vinegar, dried red pepper, and garlic, and serving it as part of an antipasto.

Di Palo, 206 Grand Street, 226-1033. Open Monday through Saturday 8:30 a.m. to 6:30 p.m., Sundays till 2 p.m.

I DIDN'T KNOW MOZZARELLA COULD be handmade until one day last fall, when I went to **Imperati Dairy & Deli,** Sal Imperati's narrow, dark shop. Noticing that I was more interested in cheeses than most customers were, Mario De Libero took me to the back room, sat me down on a wood chair, and told me he was going to show me how mozzarella is made.

The room is higher than it is wide, with a sawdust-covered floor and a tin ceiling. Steam was rising from stockpots of water; the humidity hovered around 100 percent. But the method was the same one I was to see in much slicker operations.

Mario isn't there anymore. He's a victim of the arthritis of the hands that is the occupational disease of mozzarella-makers. At the end of his demonstration, he had to call Sal to help him pull and twist the curd as though they were wringing laundry. But there's still someone in the back room of Sal's deli making mozzarella ($3.50 a pound). Out front, they sell sandwiches to guys who work in the neighborhood, and there's nothing to let you know that in the back an ancient craft is being practiced.

Imperati Dairy & Deli, 484 Ninth Avenue, at 37th Street, 563-2774. Open Tuesday through Saturday 8:30 a.m. to 6:30 p.m.

THE NEWLY PAINTED SHELVES AT **S. Russo & Son Dairy** hold some of the city's best imported olive oils, tomatoes, and pastas. Tony Russo just spruced the place up—and even bought a pasta machine. "My family has been here 74 years. I've been through the bad times with this neighborhood. I'd have to be crazy to give it up now."

"This neighborhood" is the East Village: once Italian and Jewish, then Polish and Ukrainian, then hippie and druggie. Now it's so close to prosperity he can taste it. There are even four art galleries on the block.

Tony, 26, has been making mozzarella for ten years. He makes it six times a day, and ships it as far away as Seattle and Walnut Creek, California. "What could they know about mozzarella out there?"

What he doesn't sell (his mozzarella is $3.29 a pound) he takes home, slices, and sticks in the freezer for five minutes. Then he coats it with eggs and crumbs and fries it in deep fat. Add a hot anchovy sauce and you get salt and bland, crunchy and chewy, hot and cold, all in one bite.

S. Russo & Son Dairy, 344 East 11th Street, 254-7452. Open Monday through Friday 8 a.m. to 6:30 p.m., Saturdays till 6 p.m.

IT'S SOHO, BECAUSE IT'S SOUTH OF Houston. But this isn't stylish SoHo, it's Italian SoHo, and **Joe's Dairy** is an old-fashioned place where elderly men hang out on winter mornings and the sign outside says LATTICINI FRESCHI.

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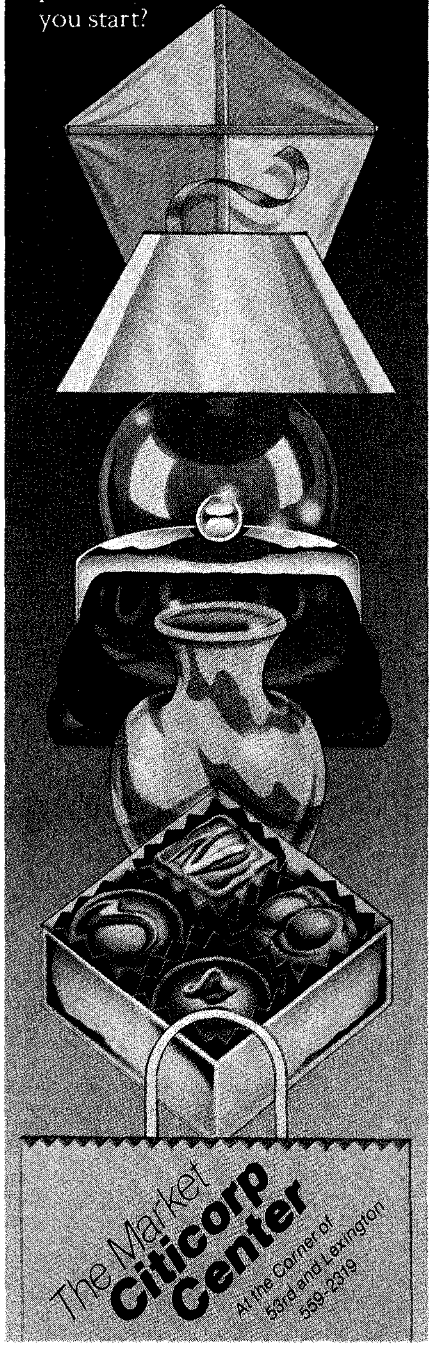

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Tony Campanelli, who owns Joe's, has lived in the building for 25 years—all his life—because his parents are the supers. He was one of those good kids who just couldn't settle down at school. But he worked. So when he was fourteen, he asked Joe Aiello, the owner of this shop, if he could help out. He swept up, worked behind the counter, watched Joe pull the curd at the back of the store. A classic apprenticeship.

When Tony was seventeen, Joe decided to go back to Italy. He gave the kid a two-day crash course in making mozzarella. Because Tony was too young to sign the papers, his mother, Grace, bought the business, then sold it to him six months later for $10. They've been there ever since. Tony makes cheese ($3.09 a pound), Grace works the front of the store, and even Tony's father, Frank, has learned the trade in case Tony gets sick.

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Todaro's has the widest variety of fresh cheeses in the city—even caciocavallo with pistachios (don't knock it till you've tried it). One flaw: This is the only place I visited that doesn't put its cheese into a smokehouse, but paints it with liquid smoke. At least, it was the only place that admitted it.

The store also sells imported buffalo-milk mozzarella, as do Fairway, the Ideal Cheese Shop, and Dean & DeLuca. This cheese has a pungent, gamy taste and costs about twice as much as the local product—and since the whole virtue of mozzarella is its freshness, I fail to see the point.

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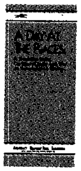
Jimmy McMullen handicaps the food at Belmont Park.



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Art/Kay Larson

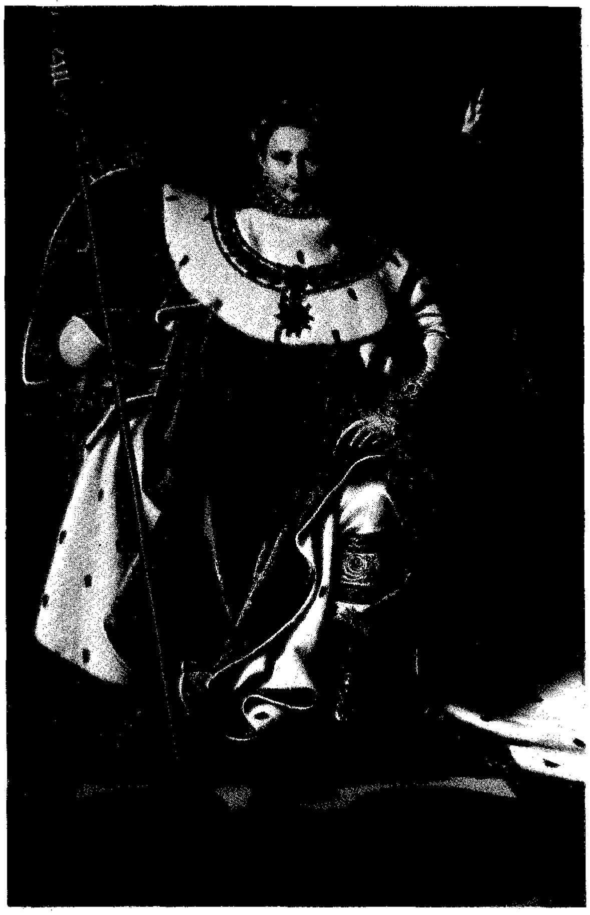
ART AT THE BEACH

"...The art books on this summer's reading list are much more than excuses for not tackling Norman Mailer's latest..."

IN THE LOW EBB OF HIGH SUMMER, A good art book can be a gratifying resource. It demands a kind of concentration—reading, thinking, looking at pictures—that is quickly diverted by the flood of attention-grabbing events destined to begin again next month. And some of the books on the summer's lists are much more than picture-book excuses for not having to tackle Norman Mailer's latest. By far the most luxurious is **Les Très Riches Heures du Duc de Berry,** a tribute to the acquisitive instinct in its most sanctified form. Published by Abrams, this magnificent medieval illustrated manuscript has been reproduced by laser technology and is selling in a facsimile edition of 980 copies—for a mere $6,800, cheap if you had it in mind to buy the original from the Musée Condé in Chantilly, France.

Facsimiles are strange hybrids—half-book, half-imitation artwork. Even at their best—and Abrams's is very good indeed—they dare not duplicate the original too closely. This one, whose color is so fine that its printer's-ink blues are nearly as luminous as the monks' handmade pigments, has duplicated the stains and translucencies that marked the original vellum, copying them faithfully onto stiff paper and bringing one's eyes into war with one's fingertips. The duke of Berry commissioned his guide to daily devotions in that surge of late Gothic spirituality after the Abbot Suger, writing a justification for the great achievements in stained glass, proclaimed light as a vehicle of the transcendent Spirit. Done in soft scarlets, twilight blues, and delicate penumbrae of gold, such books are "illuminations," bringing "light" to mere words. No printing process will ever perfectly duplicate that impulse. On the other hand, the book has been sequestered for centuries, beyond our reach. Even the duke, killed in the Battle of Hastings during Henry V's silly sortie for the French throne (and slain again this summer by Kevin Kline), scarcely had time to enjoy it.

Those of us whose predilections for pure indulgence must be exercised on a more earthly plane have other compensations in store this summer. It's a traveler's season, and as special sorts of guidebooks, there are catalogues for important out-of-town exhibitions: Whistler's London, in Washington, D.C.; and Titian's Venice, in London. As for Venice, there is that recent republication of John Ruskin's monumental Victorian justification of the Gothic impulse in Venetian architecture. But if we ponder the subtle correspondence between the duke of Berry, his book, his society, and his religion, we will be in the right frame of mind to tackle the heftiest and most satisfying book of the summer, **19th-Century Art** (Abrams; 527 pages; $45), a thrilling attempt to place the history of art where it belongs—within the history of ideas.



Hefty: *Napoleon by Ingres, from* 19th-Century Art.

The project is a collaboration between two professors at New York University. Robert Rosenblum, who produced the sections on painting, is a supple thinker and graceful writer whose work has always been proof against the deadlier petrifications of art scholarship. H. W. Janson, who died in 1982 after finishing the sculpture sections, is best known for a textbook crammed over by generations of Art History 101 students. The authors' ambitious goal was to rewrite the story of the pre-modern era. In the eyes of modernists, Rosenblum notes, "the nineteenth century was often viewed as a kind of Darwinian evolution that vindicated and explained later forms of art": Delacroix to Courbet to Manet to Monet to the line's culmination in Cézanne, who laid the groundwork for Picasso. It seems wiser to give the century back to itself.

The first task faced by Rosenblum and Janson was to reconstruct the period from the huge amount of recent research that has resurrected artists—for instance, the sentimental animal painter Sir Edwin Landseer, Queen Victoria's favorite—buried by the harsh judgments of the twentieth century. But beyond that, they hoped to describe the interchange between art and social systems. The period was astutely chosen: The book opens in 1776 with the American and then the French revolutions; it ends in the fractured impressionism of the *fin de siècle.* In other words, it covers all that wedge of time between feudalism and modernism. Both the period and its art were in furious transition: Monarchies crumbled; Napoleon invaded Europe; wars began over the slavery question; industrialism created new social classes, new forms of idleness and entertainment, and a persistent longing for the security of the Middle Ages. The French tore up their cobblestones for barricades, chopped off the head of their king, and out of the Place de la Concorde strode that curious monster-genius, the neoclassic-romantic-Jacobin Jacques-Louis David. He and his pupil Ingres were heirs to the contradictions

Painting from the collection of the Musée de l'Armée, Paris.

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at the end of feudal rule. Ingres, another revolutionary, painted the liberator Napoleon in the trappings of Zeus—a picture so brazenly arriviste that not even the Sun King would have thought to commission it.

I have exaggerated Rosenblum’s irony, but not his argument. Art is created out of the most fundamental perceptions of an age. In the hands of a subtle historian, that observation brings a new level of truth to old stories. Angst arrives in art as soon as the crumbling monarchies free the voice of the common (bourgeois) man. J.M.W. Turner dematerializes the face of nature just as post-medieval Europe begins to notice the scary new relativity of heaven and earth. Manet, like many a painter from a later period, is “modern” partly because he has such trouble injecting any convincing emotion into his work. And the countless medieval revivals that reappear throughout those twelve decades become a warning to anyone too eager to ascribe the term “postmodernism” to similar recidivisms in the 1980s.

19th-Century Art is a courageous and important achievement. It opens a window on the world for those of us brought up in the mirror-paneled hallways of pure aesthetics. And it reads as smoothly as a good historical novel. A similar history of our own century is needed, but we probably won’t get one for another hundred years.

James McNeill Whistler (Freer Gallery and W. W. Norton; 319 pages; $50) is the catalogue for the current exhibition of the same name at the Freer in Washington (through December 1). It’s not a beautiful book, as catalogues go, but it presents a slice of social history from a period when, as Rosenblum writes of Whistler, “the double allegiance of art— to represent recognizable public truths and to create a private aesthetic order—began to present an irreconcilable conflict.” Standing by Whistler in the storm was Charles Lang Freer, the American collector who founded the museum. This show was organized to coincide with the 150th anniversary of the artist’s birth, but the museum is not particularly rich in Whistler’s great nocturnes—it owns prints, small paintings, and oil studies. A huge selection of the big works is on view this summer in Glasgow, Scotland, which may be just as well, since the Freer is free to examine the subtler interchanges between artist and patron, and the shaky system of patronage itself. The collector supported the artist in his lawsuit against the critic John Ruskin, and Whistler introduced Freer to Oriental art, which eventually became the core of the museum’s fine Oriental collections. David Park Curry’s essay is by no means easy going, but, as he writes, we need to understand how “such relationships were nothing short of cosmic."

Venice is a subject that quickly provokes quarrels. The gargantuan exhibition in London last winter, represented now by its hefty catalogue, **The Genius of Venice 1500–1600** (Abrams; 416 pages; $37.50), was clearly meant to be another of those blockbusters assembled from a historical period that towers beyond the reach of mortal criticism. A specially cleaned batch of 150 Renaissance paintings arrived at the Royal Academy of Arts, to hosannas that can still be heard reverberating from the catalogue. I will not argue with those who claim great things for the technical accomplishments of Titian, Tintoretto, Veronese, Moroni, Moretto, and Jacopo Bassano. But Venice's art coarsens in the sixteenth century. With an occasional exception in the work of Titian and Giorgione, Venetian portraiture prostrates itself before power. It celebrates outward style—clothing, rank, social position—over the inward grace that lighted it during the late Gothic.

I thought I was alone in that perception until I picked up the elegant republication of Ruskin's historic **The Stones of Venice** (Little, Brown; 240 pages; $29.95), with an intelligent preface by Jan Morris. Ruskin arrived in Venice in 1849, at the low ebb of the city's glory, to submerge himself in its art and architecture. From what he saw, he deduced a moral structure for Venetian life—possibly the first synthesis of social theory and art criticism—and set off the Gothic revival in English architecture. Ruskin felt that the purity of Gothic art and architecture was lost by the new secular coarseness of the Renaissance—a position that makes sense when one considers that his point of reference was Venice. Ruskin is himself a study in mores. He can be maddeningly capable of drawing lofty conclusions on slim evidence. (His caustic reaction to Whistler is a scandal.) But when he lets loose his wrath, he can cast down fire and brimstone on the sixteenth century from the high pulpit of his taste. Tall, yellow-haired, blue-eyed, and impotent, Ruskin was the grandest of Victorian aesthetes. Even at its purplest, his prose is a marvelous corrective to the passionless pedagogy of the late twentieth century, which looks at Tintoretto and sees only the gilding on the frame.

A brief aside for travelers: Ruskin is still one of the best guides to Venice, and there are other good introductions to the great European cities. But a new series, the **Knopf Traveler's Guides to Art,** offers something I haven't seen. *France* (Knopf; 304 pages; $14.95) lists every town and village and their museums, with maps and guides. *Italy,* though not as well written, appears to be just as useful. A third, on Great Britain and Ireland, is planned. ▬

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SEEING IS BELIEVING

> "... Elisabeth Söderström's performance at the Sante Fe Opera in Strauss's *Intermezzo* is a brilliant piece of subtle stagecraft..."

EVER SINCE ITS FIRST SEASON, TWENTY-seven years ago, the **Santa Fe Opera** has consciously cultivated an aristocratic image as a company that caters to operatic connoisseurs and lets the box office look after itself. This summer's festival, for example, offered only *The Magic Flute* as a concession to popular taste. Most of the repertory reflected the personal and decidedly Teutonic enthusiasms of John Crosby, Santa Fe's founding director: a double bill of Alexander von Zemlinsky's *A Florentine Tragedy* and Erich Korngold's *Violanta,* Richard Strauss's autobiographical conversation piece, *Intermezzo,* and the American premiere of Hans Werner Henze's *We Come to the River.* Cimarosa's *Il Matrimonio Segreto,* a pre-Rossini opera buffa also rarely encountered nowadays, added a welcome Italian soufflé to these heavy German main courses. Esoteric stuff—but this is precisely why Santa Fe can legitimately lay claim to that abused word "festival," now a virtually meaningless term applied to any summer-music event that tediously recycles winter leftovers.

The operas of Strauss are Crosby's special favorites, particularly the composer's still underappreciated later works such as *Intermezzo, Die Liebe der Danae, Capriccio,* and *Daphne*—all four had their professional American stage premieres at Santa Fe, bringing the company's grand total of Strauss productions since 1957 up to nine. *Intermezzo* is far from the least of them, although the opera has never received an especially favorable press since its first performance in Dresden, 60 years ago. Never noted for modesty, Strauss decided that a fairly trivial incident in his own life would make a good subject for a libretto (he wrote the text himself), and most critics have always considered the whole idea extremely tasteless. One early detractor even described the opera as "the largest bouquet of flowers a composer ever threw at his own feet."

Actually, *Intermezzo* focuses less on Strauss (although the composer-conductor hero—renamed Robert Storch—is shown as a model of patience, virtue, and good sense) than on his wife, Pauline (Christine, in the opera). Arranged in two acts and thirteen scenes, the libretto is essentially a fascinating character study of this unusual woman—quick-tempered and volatile, but underneath her prickly exterior deeply devoted to her husband, who apparently adores playing the role of henpecked mate. After Storch leaves on a concert tour, Christine dominates the first act, snapping at the household staff, becoming innocently involved with the worthless young Baron Lummer, and furiously initiating divorce proceedings when she incorrectly suspects that Robert has taken up with an actress. Act II clears up this misunderstanding, and after a stormy reconciliation, the two settle back into their own peculiar brand of marital bliss. Perhaps it has to be seen to be believed, but the opera works beautifully as a fast-moving, consistently witty domestic drama. Somehow Strauss succeeded in presenting himself and his waspish wife as an oddly lovable couple, basking in a highly charged, mutually stimulating, slightly crazy relationship, one that Freud no doubt would have found highly intriguing.

At Santa Fe: *Johnson and Rosenshein in* Violanta.

Aside from creating a valentine for his wife, Strauss had another purpose in composing *Intermezzo*—its rapidly paced, conversational text presented him with an ideal vehicle in which to expand on the techniques of fluid musical declamation he had developed in his earlier operas. There are few opportunities for soaring vocal lyricism (but when they come, these passages are typically gorgeous), and most purely musical interest lies in the ravishing orchestral interludes that link the scenes and comment on the action: Christine tobogganing in the Bavarian Alps, waltzing in a country inn with the baron, and dreaming tenderly about her absent husband or Robert playing skat with his card cronies in Vienna and later frantically rushing home to save his marriage. Strauss blends it all together with the touch of a mature master craftsman whose dramatic instincts have never been keener or more potently illustrative. It seems high time to upgrade *Intermezzo*'s status, even if its sophisticated manner and casting difficulties will probably always confine the work to festivals.

It was Santa Fe's good luck to have Elisabeth Söderström as Christine, a role that might have been expressly written to exploit the talents of this wonderful singer. Söderström built her characterization from a myriad of subtle details that gradually evolved into a startlingly real, complex, and delightfully contradictory woman—a brilliant piece of stagecraft by an artist of endless resource and insight. Alan Titus sang very well as Storch, an effective performance even if he looked rather juvenile for the part. The production itself seemed a bit skimpy, and Crosby's weak conducting conveyed only a rough sketch of the score. Söderström was on-

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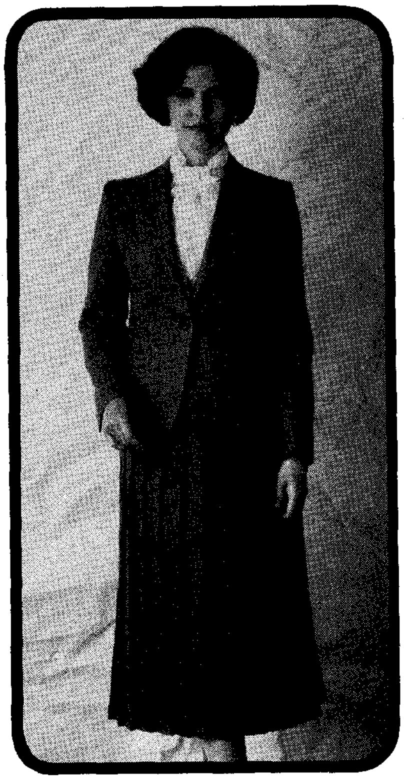

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"... Henze's boring *We Come to the River* is the music of politics with a vengeance ..."

stage most of the time, though, and that was compensation enough.

Santa Fe has only a handful of Strauss novelties left to investigate—1986 will bring *Die ägyptische Helena,* and surely *Die schweigsame Frau* cannot be far off in the future. Meanwhile, Crosby has begun to explore even more arcane works by Strauss's contemporaries in hopes of discovering some buried treasures. Zemlinsky's *A Florentine Tragedy* and Korngold's *Violanta* may not be neglected masterpieces, but they do make a provocative and complementary double bill. Both one-acters date from 1916, and both were clearly influenced by Strauss's *Salome* and *Elektra,* in their lush late-Romantic music as well as in their lurid, violent plots. The two operas also share the same setting—a Renaissance Italy heavily drenched in decadent perfumes—and each features a woman engaged in an extramarital affair that predictably winds up badly (the husband kills the lover in *A Florentine Tragedy,* while the wife is stabbed by her enraged spouse in *Violanta*). With that, the similarities end. Zemlinsky, setting a play by Oscar Wilde, plays down the melodrama and heightens the poetic symbolism of the action in a controlled score of considerable originality and dramatic power. Korngold's garish music, on the other hand, sounds distinctly secondhand, although the opera's erotic explicitness and compositional skill are astonishing achievements for a seventeen-year-old lad.

Despite strong vocal performances by Edward Crafts in the Zemlinsky and Mary Jane Johnson, Neil Rosenshein, and William Dooley in the Korngold, neither opera was given a fair chance to state its case. Bliss Hebert directed both works with appalling insensitivity, turning *A Florentine Tragedy* into a piece of gross, vulgar claptrap and treating *Violanta* like a static soap opera—the only real emotion the singers managed to communicate was a sense of acute embarrassment. Crosby again conducted and made two glittering scores sound lumpy, ponderous, and opaque.

Hans Werner Henze is Santa Fe's unofficial resident composer—he has now seen four of his operas produced by the company, and his latest, *The English Cat,* is scheduled for next year. *We Come to the River* was completed in 1976, the end of a ten-year sabbatical from opera for Henze, who had previously written prolifically and successfully for the theater. After the glamorous Salzburg premiere of *The Bassarids,* in 1966, Henze discovered leftist politics, reassessed his goals, and decided that his music would henceforth serve the cause of social world revolution. *We Come to the River,* composed to a libretto by the British left-wing playwright Edward Bond, represents the composer's most vehemently committed statement on the subject to date. I fervently hope it will be his last.

This is the music of politics with a vengeance, and while Henze could never write a score completely devoid of interest, *We Come to the River* comes dangerously close: This is a pointless screed that hectors, lectures, and annoyingly harps on the obvious. Briefly, Bond's story concerns the spiritual odyssey of a general in the army of an unnamed dictatorship. He obediently tortures and executes innocent men, women, and children, but only begins to gain a conscience when he learns that he is going blind. His eyes now ironically opened, the general becomes a dangerous symbol of liberation among the oppressed, and he is eventually destroyed. In a final apotheosis, all the underprivileged figures of the drama, dead and alive, materialize to sing a final benedictory chorus of hope for mankind.

A good deal more happens, of course, but it hardly matters. All the horrors and atrocities arise from such contrived situations, both villains and victims remain so one-dimensional, that most audiences are liable to be more numbed and bored than involved or politicized. *We Come to the River* is little more than dreary poster art with avant-garde pretentions—the stage is arbitrarily carved into three separate acting areas, each with its own chamber orchestra, so that two or more scenes may proceed simultaneously. The device is ineffective, both as drama and as music. To my taste, Henze's "bourgeois" operas like *The Young Lord* and *The Bassarids* make far more devastating comments on the darker side of human behavior than this stale, finger-wagging manifesto.

Santa Fe threw its complete resources into an elaborate production that had to coordinate over 90 solo roles, the three orchestras, a perambulating military band, tricky interlocking stage actions, and much paraphernalia. Alfred Kirchner smoothly marshaled the troops and kept all the various elements in clear perspective; conductor Bernhard Kontarsky seemed to unravel every musical knot; and the large cast, headed by Victor Braun as the general, did a wonderful job. A pity it all went for so little. A greater pity that a major composer like Henze would waste his valuable time on, and actually believe in, Bond's simpleminded sermonizing. ■

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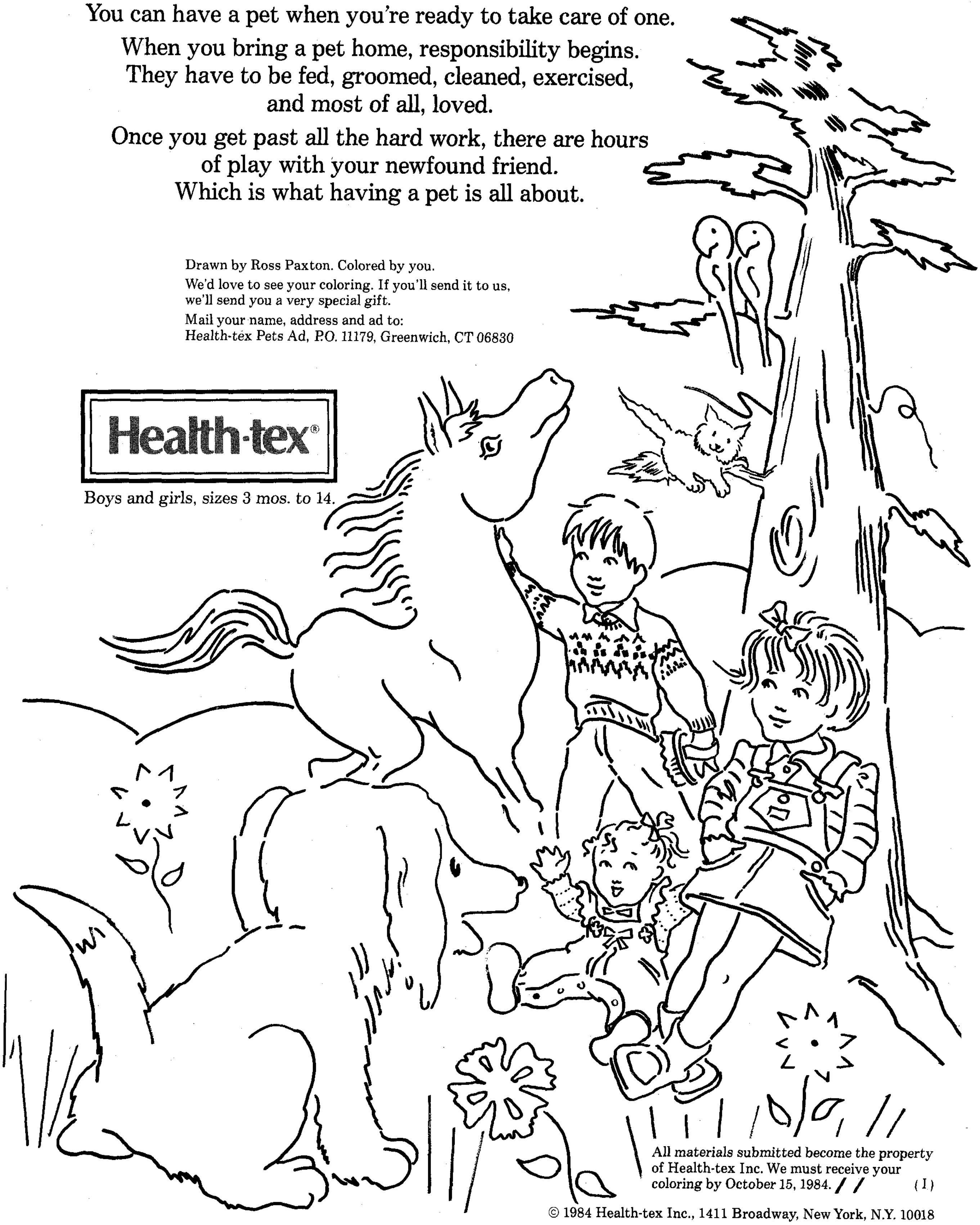

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BRITS' HITS

"...*A Little Hotel on the Side,* a French farce British-style, reduces the audience to tears of helpless, harmless laughter..."

EVEN THE MOST CONSCIENTIOUSLY loafing critic cannot resist the seductions of British theater, so that I could not help converting a brief stopover in London into a fanatical busman's holiday, and lapsed from tourism five times. Amazingly, only one of these weakenings proved unrewarding; reciprocal recidivism from a London critic here could hardly yield such a felicitous fall.

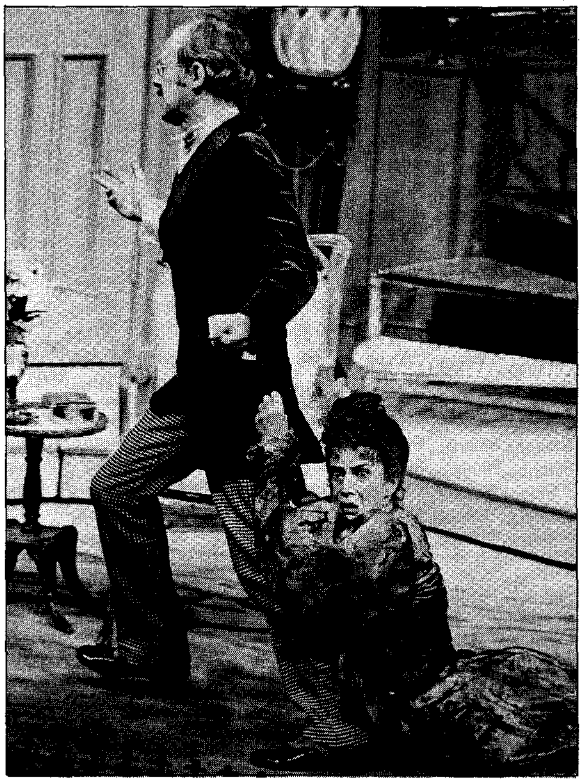
Surely the sweetest and summeriest of my escapades was at the National Theatre: John Mortimer's translation of Georges Feydeau and Maurice Desvallières's *L'Hôtel du Libre Echange,* once known in English as *Hotel Paradiso* but now as **A Little Hotel on the Side.** From the moment one enters the Olivier Theatre and beholds Saul Radomsky's tongue-in-cheek turn-of-the-century set, and hears, from a perch on the left, the seven-man band romp into Dominic Muldowney's freewheeling music, one's heart leaps up in hope. And the wonder of it is that, as in some Indian rope trick, it stays up there, supported only by waves of helpless, harmless laughter.

In writing about that other gorgeous Georges of French farce, Courteline, the incomparable Colette remarked with her usual throwaway profundity on "human misfortune about which man has always laughed"; that is what *A Little Hotel on the Side* is laughing at, though, as Colette knew underneath her *boutade,* there is also such a thing as crying about it. The great artists are the ones who fuse the two—who, like Feydeau, make us laugh until we cry, or, like Shakespeare, make us cry so hard over Lear and Cordelia that, by comparison, we can laugh at our own troubles. In any case, *Hotel* concerns the building contractor Benoit Pinglet, married to an unsightly harridan aptly named Angélique, and their next-door neighbor, the architect Henri Paillardin, a smug, insensitive fellow who grossly neglects the romantic and sexual needs of his charming but repressed wife, Marcelle.

Out of a night at the Free Trade Hotel during which Benoit and Marcelle try to redress the balance by undressing each other, and out of the resulting chaos and frustration involving also the illicit interlude of the Paillardins' schoolboy nephew and the Pinglets' horny maid—with the help of a couple of subplots, numerous subsidiary characters, several twists of fate, and the human condition in general—the authors weave a fabric of facetiousness that reduces you to such tears of laughter that the play can be fairly described as a two-handkerchief comedy.

Hotel is full of the supplest verbal wit ("Nothing like a little philosophy to teach you contempt for the truth!"), and is also bursting with visual slapstick that requires the actors to be very nearly Olympic gymnasts. Jonathan Lynn has directed with inexhaustible inventiveness, demonic brio, and choreographic imagination (the way a woman feigning a faint manages to slip unhappily through both the arms and legs of her would-be catcher is as thrilling a sight gag as I've ever seen) off which a Twyla Tharp could live three years. The cast, unknown to me except for the hilarious Michael Bryant as the Frenchly saucy hotel manager, rises, falls, leaps, and tumbles to the occasion with uniform excellence. Were I yet forced to pick the funniest performances, I'd choose the humbled shrew of Deborah Norton, the deconstructed contractor of Graeme Garden, and John Savident's architect of his own misery; but there are generous dollops of comedy from even the bittiest of bit players.

Alexander Reid's splendid costumes elicit hearty laughs, notably when Angélique's hat, decorated with a selection of luscious fruit, returns from a disastrous journey with the fruits half eaten away by a ravenous destiny. Even Mick Hughes's lighting seems to be made of laughter, and John Mortimer's translation is fluent and every centimeter as paronomastic as the original. Seldom has human misfortune been purveyed so blissfully to its surveyors.



Farceurs: *Garden and Norton at the National Theatre.*

MEANWHILE, AT THE NATIONAL'S medium-size Lyttelton Theatre, there was Peter Gill's fine but flawed production of Thomas Otway's masterpiece, **Venice Preserv'd** (1682), never seen hereabouts. Whether Otway was indeed, as Oliver Goldsmith contended, England's greatest tragic genius next to Shakespeare—Webster, Middleton, and Ford have equal claims—is beside the point; his death at 33 from starvation (actually from choking on a wolfed-down piece of eleemosynary bread) was one of England's greatest and most shameful losses. To have written at scarce 30 so ripe and powerful a play is remarkable enough; to have incorporated in it comic-satirical scenes of equal impact is indeed Shakespearean. Based on an actual plot to overthrow the doge and senate in 1618, *Venice Preserv'd* is an extremely rich play about the interaction of politics and personal relations, about chance as the shaper of history, about the rival claims of love and friendship (possibly with homosexual overtones) on a riven individual, about the divine power of forgiveness at any cost.

Gill has staged this noble work simply

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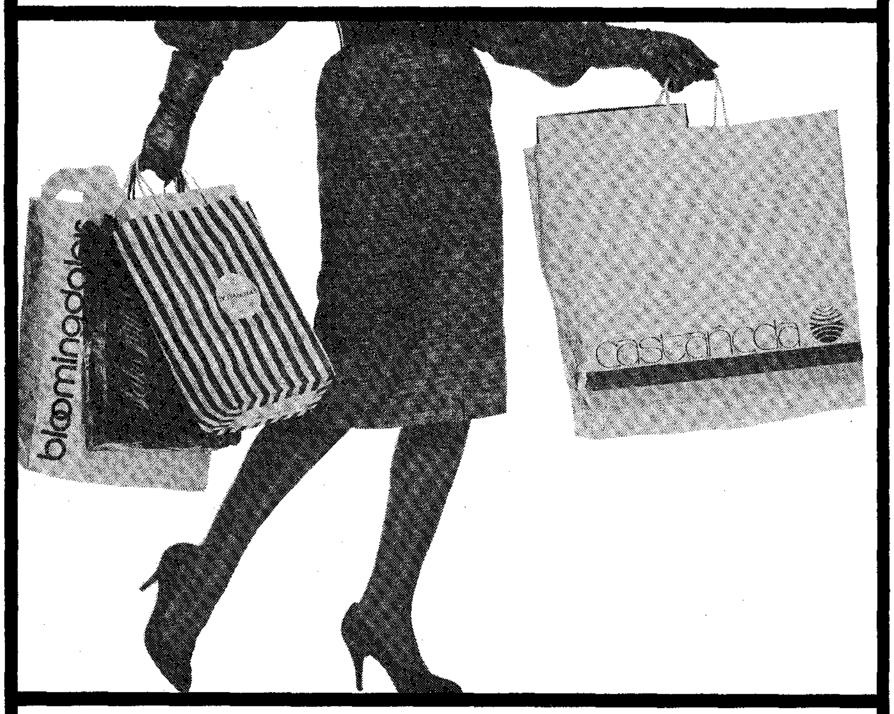

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and movingly, in some ways pehaps too simply—but better that than the destructive shenanigans of overclever directors. The only slightly updated design—managing also to look starkly near-abstract—by Alison Chitty works with handsome austerity, and Stephen Wentworth's lighting rightly respects the prevailing blackness without obscuring the action. Only Dominic Muldowney's music, complete with disembodied voices, is a bit too consciously grand.

Although much of the acting is very good, and two performances are extraordinary, there are also weak links. Brewster Mason, as Senator Priuli, is all posturing and inscrutable harrumphing. Marianne Morley, who replaced the indisposed Stephanie Beacham as the courtesan Aquilina, though rivaling the unattractiveness of Carpaccio's whores, is too old and humorless for the part. As the heroic conspirator Pierre, Ian McKellen is a little too concerned with fluffing out his artful curls every time he removes his tricorn. And fluttering trippingly all over the stage, speaking her lines without a shadow of conviction, and looking like a small, overcosmeticized gargoyle, Jane Lapotaire is a disaster as Belvidera. Even without a piece of bread, Otway would have choked on *her*. But Michael Pennington is a superb Jaffier, with a kind of boyishness that works splendidly in both his early heroics and his later anguish; and Hugh Paddick turns Antonio, a caricature of the Earl of Shaftesbury, into a marvelous blend of the comic and the contemptible, the sinister and the pitiful.

BEFORE I DEAL WITH TWO MORE SUCcesses next week, let me get out of the way the one disappointment, the Royal Shakespeare's **Measure for Measure,** at the Barbican. Adrian Noble, the director, and Bob Crowley, his designer, have contrived a farrago that even great acting, were it forthcoming, could not save. The locale is a pseudo-Mozartean Vienna—in other words, *Amadeus* recycled. But this set is a mess. In the center is a bedraggled campanile rising into the flies; in a window one third up it, some walk-on will occasionally be seen gaping. Beyond that—half backdrop, half soft Louise Nevelson sculpture—is a cross between an abandoned building site and a Piranesi dungeon. From time to time, a low gray wall is hauled out to confine the action to the forestage. It has weird pipes snaking across it and a number of electric streetlights that can appear to be either behind or in front of it—a sort of shabby street scene before a factory wall. Sometimes there are uncalled-for chairs cluttering up the scene; sometimes there are none, and people must crouch or sit on the ground. Mariana's moated grange, in front of said wall, is a corner of old Japan, with two

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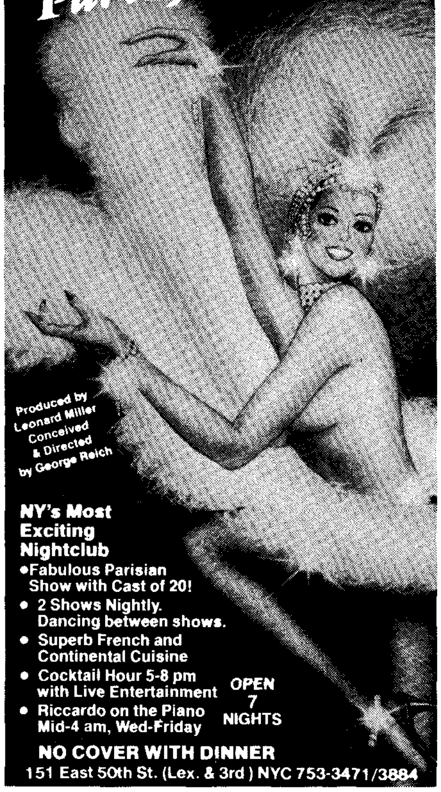

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large paper umbrellas, cushions, and, maybe, tatami. The costumes are eighteenth-century, the bearing and demeanor of the actors mod, if not punk.

Directorially, Noble has come up with two main ideas, both bad. One is lots of pauses, for stage business' or just for pauses' sake, needlessly lengthening the proceedings; the other is playing the Duke and his scenes somewhere between fussy and cute. So during his great prison colloquy with Isabella, the Duke squats more or less stage center while she sits on the floor where the proscenium arch would be if there were one and gazes out into space. Great speeches are consistently thrown away, as much through the staging as through the acting. Thus during the various initimate prison confrontation scenes, the duologues are played out before an atmospheric cluster of prisoners and guards within earshot! When the Duke eavesdrops on Claudio and Isabella, he gradually backs out of the prison and up, outside, into the campanile, a peripatetic eavesdropper. The final judgment does not take place, as it must, at the city gate, but in a chair-filled ducal salon, set up for a musicale.

The best performance comes from Joseph O'Conor as Escalus, followed by Oliver Ford Davies as the Provost—but, surely, the play is not about them. They are, however, solid character actors of the old school who deliver sensible, well-rounded characterizations. As Lucio, Richard O'Callaghan could be funny and effective if he did not play the part (illogically) as an outrageous homosexual, allowed for moments of seriousness, and had not so much indigo mascara on his eyelids as to make them look like mustachios. The low-comedy characters are humdrum, with Trevor Peacock an acceptable Constable Elbow. Campbell Morrison is a droll Bernardine, sort of a Schwarzenegger gone to seed. Though Juliet has next to nothing to do, Tilda Swinton seems highly promising, and Emma Watson's Mariana is at least inoffensive.

But Daniel Massey's Duke is a pile of prissy, pursed-lipped mannerisms—the maître d' at the currently in French restaurant. He mangles the poetry and drama, but does rather well in the comic scenes with Lucio. Yet no divine providence he! John Nolan is a perfect clod of a Claudio, and, as Isabella, Juliet Stevenson is a chunky tomboy with a large, square face, not the thing to make an Angelo fall, and her acting is at best mediocre. Worst of all, David Schofield's Angelo is a plodding functionary, halfway to a cipher, and not so far above Elbow. The music by Ilona Sekacz, however, is interesting, except when it, too, goes unaccountably choral. Fewer disembodied voices, please, and more embodied characters. ■

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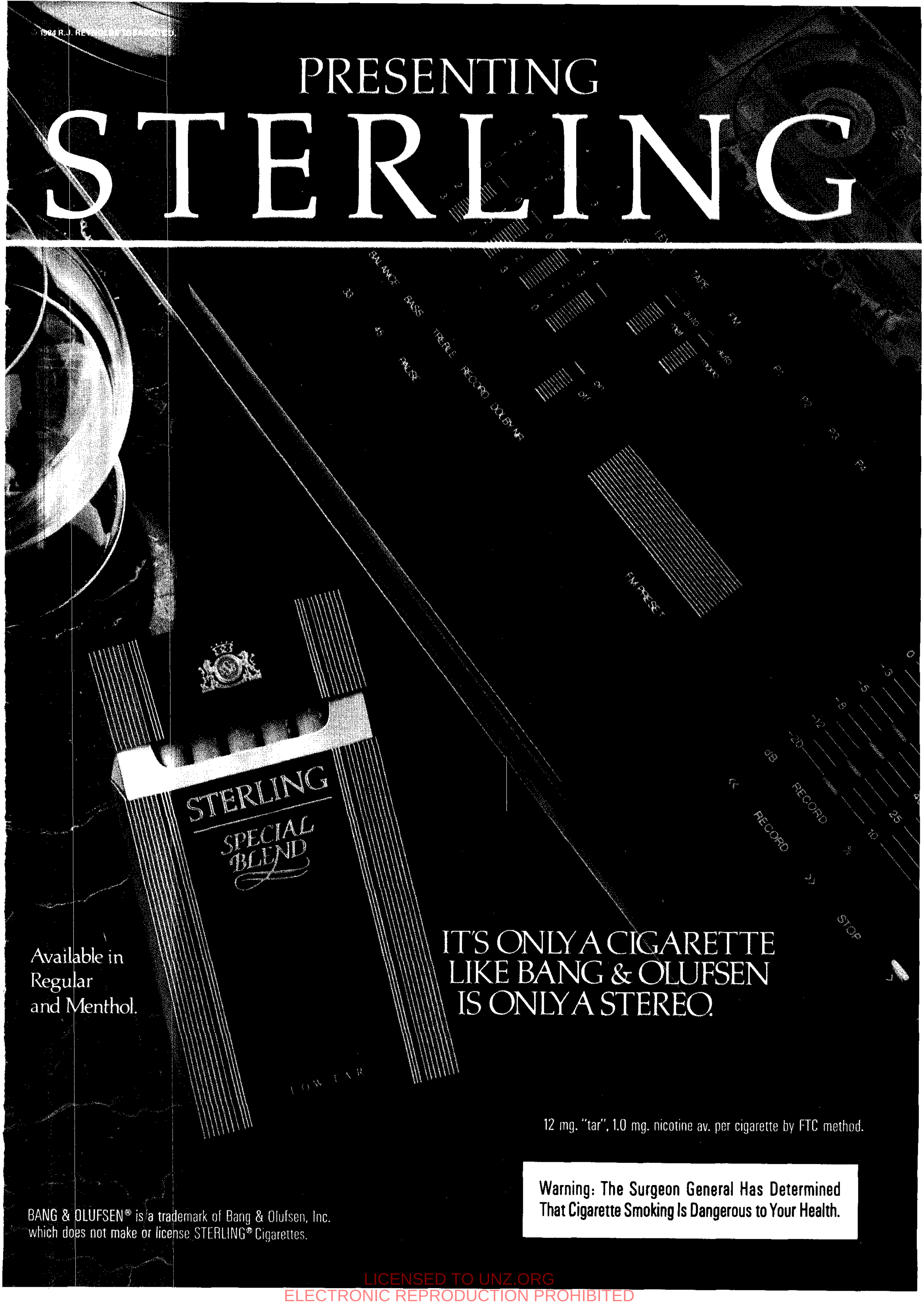
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BEYOND GOOD AND EVIL

"...Clint Eastwood has a powerful theme—the dishonor of living in a society out of control—and it's beginning to pay off..."

Obsession: *Clint Eastwood and Geneviève Bujold in Richard Tuggle's* Tightrope.

IN THE FASCINATING NEW THRILLER **Tightrope**, Clint Eastwood plays a cop once again, but the character, Wes Block, is a far more complex and interesting man than Dirty Harry. Block, a New Orleans homicide detective, investigates sex killings all day long and goes home to his pleasant house and his two small blonde daughters, whom he adores. A woman who takes an interest in him asks if his work has changed his attitudes, and he says that it has made him want to treat women more tenderly. (His wife, however, wasn't interested in tenderness and walked out on him.) Despite the company of the two little girls, he's a lonely, ravaged man, withdrawn, charmless, and sexually hungry.

A psychopathic killer strangles a prostitute, and then another. When Block investigates the sin parlors, the hookers he meets are seductive—surprisingly seductive—and after agonizing a bit, he gives in. But after he has sex with a girl, she gets killed, and he slowly begins to realize that the murderer is taunting him—forcing him to confront his own compulsions. The movie becomes an elaborate nightmare of self-recognition: Wherever Block searches for the rapist-killer, he finds himself.

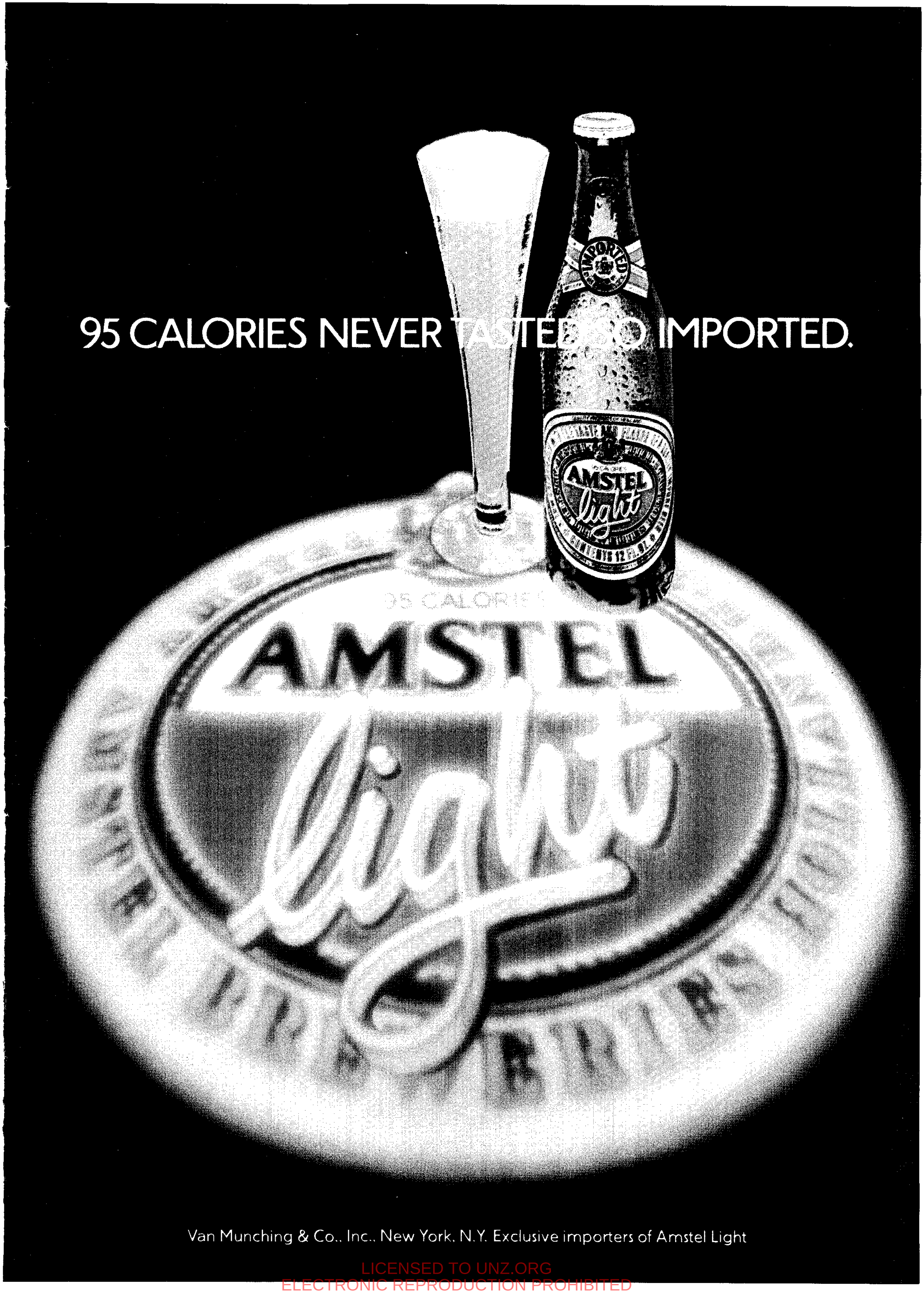
Block is not meant to be a schizophrenic—just a vulnerable and disappointed man, a loving father with a dark side, a man capable of treating his daughters with great gentleness and also of handcuffing whores to a bed. In other words, Clint Eastwood, the world's most popular movie star, has made a rather startling descent from the mythical to the pathetically human, from avenger to victim. (The movie could be a gloss on Nietzsche's famous "Gaze not overlong into the abyss, lest the abyss gaze into thee.") The people who cheer when Dirty Harry blasts someone away may be shocked by this view of their hero, but that's their problem. One of the most objectionable elements in the Dirty Harry movies was the extravagance of Eastwood's disgust for criminals, his refusal of all human connection with them. Since Harry likes to kill, too, Eastwood's stance was disingenuous.

This time, Eastwood turns some of that contempt on himself, and it almost makes you feel tender toward him. In the past, his masklike tightness, relieved only by a squint, a twitch, and a slight curl of his lower lip, seemed merely disconnected from emotion—a freakish kind of cool. Now that we understand what Eastwood is holding in, his acting makes more sense. He's learned to exploit the rigidity of his face and also the signs of age—the high, lined forehead, the thin mouth and slightly sunken cheeks. He's become a very troubled movie icon: That forehead, where all the energy appears pent up in the bulging veins, looks ready to explode. He gives a genuinely spooked performance.

Tightrope was written and directed by Eastwood's protégé Richard Tuggle, who earlier wrote *Escape From Alcatraz.* Tuggle's direction is far less violent and lurid than Eastwood's was in the recent *Sudden Impact.* Guns don't matter in this movie, and there's little blood; much of the violence takes place off-screen. Largely shot at night (by Bruce Surtees), *Tightrope* has a somber *film noir* cast to it: Red lights glower angrily in the whores' bedrooms; the streets outside are wet, treacherous, and fog-bound. Yet Tuggle hasn't made a mere pastiche of *noir* themes and visual motifs, as Lawrence Kasdan did in *Body Heat.* The movie has a true *noir* hero—a man in conflict with himself.

Tuggle is highly competent; his major weakness as a director is that he's *too* somber. He doesn't draw you into the sensual temptations that Wes Block faces: You see Clint Eastwood resisting some beautiful tart, then there's a cut and the scene is over. Even though Wes handcuffs some of the girls for his pleasure, the handcuffs are treated as a moral and psychological fact, and nothing more. Tuggle is not about to show us Clint Eastwood enjoying his control of some woman. The director may be afraid of letting the star look too nasty; he has to appear normal enough to deserve the love of the radiant Geneviève Bujold, who plays the good-humored, straightforward battler in charge of a rape crisis center. When these two get together, I feared we might hear a hammy male chauvinist-feminist debate, but the movie is smarter than that. Bujold, authoritative and tender as always, finds this suffering man rather touching—another movie with Eastwood and she might bring something remarkable out of him.

I've resisted Clint Eastwood for years, but it's time to stop making jokes. Long ago he got hold of a powerful conservative theme—the dishonor of living in a society out of control—and it's beginning to pay off for him. He works hard: In a community devoted to fashionable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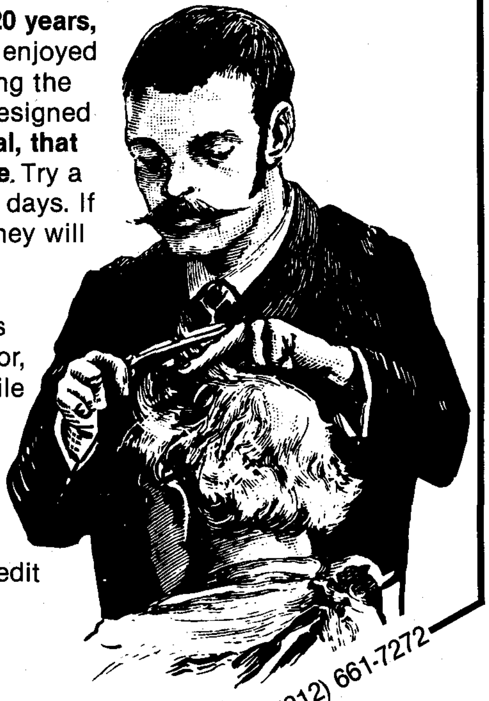

time-wasting (workout books, salad dressing), he does something very peculiar: *He makes movies.* Directs them, produces them, stars in them. More and more, he's beginning to look like the last serious man in Hollywood.

Phar Lap IS PLEASANT ENOUGH, BUT IT could have used some jokes, some cynical talk, and a hell of a lot more speed and flair. This Australian movie is essentially an awed appreciation of a great-hearted horse, Phar Lap, the beautiful chestnut stallion who became a phenomenal come-from-behind winner in 1930. The horse, who died in Menlo Park, California, in mysterious circumstances two years later, was not only a tremendous money-winner but a Depression-era hero to the Australian people.

Phar Lap is owned by Dave Davis (Ron Leibman), an American Jewish businessman living in Australia, and trained by Harry Telford (Martin Vaughan), a cranky, leather-faced fanatic who believes in treating horses the way Dickensian schoolmasters treated children. Determined to work the laziness out of the skinny colt, Telford nearly runs Phar Lap into the ground. But Telford's methods don't work, and the horse becomes a champ only when the stable boy, Tommy Woodcock (Tom Burlinson), approaches him with love.

Part of *Phar Lap* is a detailed and juicy chronicle of the horse's career—races, money, handicaps, and all the rest of the stuff usually left out of racing pictures. Ron Leibman is a loud, obvious actor, but I still enjoyed the struggle of the hard-driving Davis to crash through the inner circle of Australian racing—the top-hatted anti-Semites and snobs who all seem to talk like Adolph Menjou. At the same time, the movie is a traditional boy-loves-horse fable, complete with a mean trainer who mistreats animals. Perhaps Phar Lap feels so cautious because Williamson and director Simon Wincer are trying to tell a complicated, worldly story and also preserve the doe-eyed tone of a boy's-book romance. They don't go far enough in either direction, and the movie is starched and clumsy. Rather than opening up slowly and radiantly, as if it were indeed happening for the first time, the plot jerks from one famous moment in Phar Lap's career to the next; the characters stand in their places like sticks and say whatever is necessary to get to the next milestone. Yet *Phar Lap* can still be enjoyed for the beauty of the horse itself (played by the thoroughbred Towering Inferno) and for the innumerable scenes of the champ streaking past the field in the homestretch. Such moments have been a cliché in the cinema for over 50 years, but they still raise a tingle. ■

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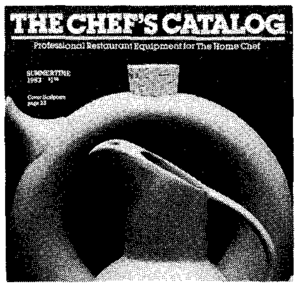

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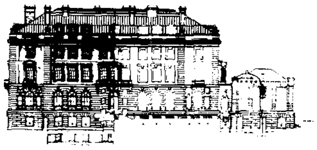

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GIFTED DESSERTS

Indulge your family, friends, and business associates with cookies, cakes, pies, preserves, coffee, and other gourmet pleasures, beautifully packaged and delivered by GIFTED DESSERTS.

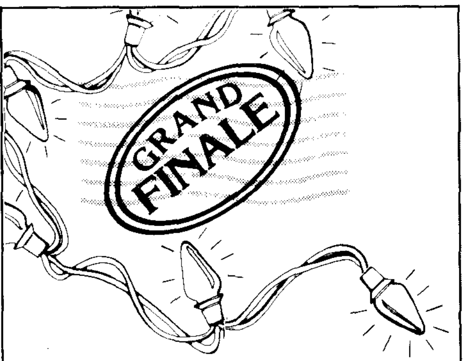
Send $1.00 for our full color brochure. Let us take care of everyone on your holiday gift list.

22

GODIVA
Chocolatier
BRUXELLES · NEW YORK
PARIS · COLOGNE

From GODIVA CHOCOLATIER, comes the definitive catalog of tasteful gifts. With each turn of the page, discover a variety of delectable chocolate assortments in handcrafted boxes from Belgium and a unique selection of exclusive gifts. All exquisitely packaged and perfect for corporate gift-giving. $1.00 for a year's catalog subscription.

23



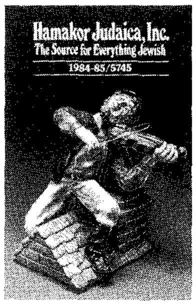
The GRAND FINALE catalogue makes holiday shopping easier with 30% to 70% savings on luxury merchandise from famous companies. You'll find designer clothing, exquisite jewelry, china, luggage, and unique gifts, all at close-out prices. A year's subscription of catalogues, $2.00.

24

GUMP'S
SINCE 1861

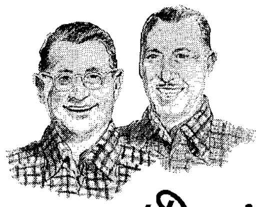
Eighty color pages featuring hundreds of gifts from around the world including Oriental pieces, jewelry, jade, porcelain, silver, lamps, stationery, fashion, and special Christmas delights. Order now. Series of four Gift Books $3.00. (Foreign subscriptions $15.00).

25



Jewish gifts by mail...The Source for Everything Jewish—a delightful diversity of decorator, collectible, everyday, and whimsical items. Catalog includes ritual and festival products, limited edition prints, and sculpture. Be nice to yourself or find the ideal gift. For the year 5745 and special seasonal mailings. $2.00.

26



Harry and David®

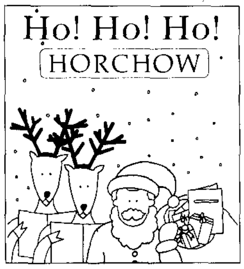
This is a good company. It really is. These guys invented the Fruit-of-the-Month Club® and lots of other gourmet gifts too, including their famous Royal Riviera® Pears. Send $2.00 for a series of four seasonal gift catalogs.

27

HOFFRITZ®
PRECISELY

An indispensable catalogue of ingenious cutlery and imaginative gifts. From hand-made scissors, shears, and knives to bar accessories, travel necessities, grooming aids, energy-savers, and electronic wonders. They're real precision instruments. Like everything else from HOFFRITZ. 40 pages. $1.00.

28



HORCHOW delivers to your doorstep the best of everything from daily practicalities to once-in-a-lifetime luxuries: gifts, decoratives, fine linens, fashions, accessories, jewelry, and collectibles. Shop by mail or toll-free telephone. To receive a full year of Horchow catalogues, including our big Holiday issues, send $3.00.

I. MAGNIN

Celebrate Christmas I. MAGNIN-style. Shop with ease at home from our gala holiday Reflections® catalog, packed with personal luxuries to fill the biggest wish—and every little one, too. From designer fashion and fragrance to gourmet indulgences—gifts for the entire family. Then, 6 more editions: 4 fashion, 2 sale. One year, $3.50.

30

L.L.Bean®

Outdoor Sporting Specialties

Send for the L.L. BEAN *free* Christmas 1984 catalog. Features active and casual wear for men and women who enjoy the outdoors. Winter sports gear, home furnishings, luggage, practical and functional gift ideas. Dependable mail order service. Satisfaction Guaranteed.

31

laura ashley.

Thirty years ago LAURA ASHLEY designed her first pattern. Today Laura Ashley still means fresh, romantic, and timeless fashions for you and your home. This 1984 Catalog Kit includes our Seasonal Fashion Catalog, Bridal Catalog, and the 1984 Home Furnishing Catalog. $4.50.

32

The LEW MAGRAM catalog: 72 colorful fashion-forward pages featuring dreamy dresses, scintillating sweaters, and wonderful weekend and holiday wear for the contemporary woman. Our finest fashion collection in all our 36 years. We'll include a $5.00 gift certificate good toward your first order. One year subscription, $2.00.

33

LIVIA SYLVA CLINIC DE BEAUTE

Let the best skin in town "BEE" yours! Discover the Rumanian secret of youth and extra energy once available only in Europe. Learn how COLLAGEN and BEE POLLEN prolong the youthfulness of the skin for him and her. Catalog $1.00.

34

There's no place like home ...for shopping.

New York's
Catalog Collection will return in our 1985 Women's Spring Fashion Issue with the finest and most unique catalogs from throughout the world.
Watch for return engagement ...because home is where the most exciting shopping is.

There's no place like *New York*... for catalogs.

LOEWE

One of the finest handmade leather collections in the world. From Spain's foremost leather house, appointed to the Royal Spanish Court since 1905, renowned throughout Europe and the Far East for classic Men's and Women's fashions, handbags, luggage, and accessories. Full-color Fall catalog. $3.00.

35

RESERVE THREE VERY SPECIAL Lord & Taylor CATALOGUES

Reserve a trio of seasonal delights beginning with the glorious Lord & Taylor 1984 Christmas book, followed by the Gift and Holiday Fashion and the beautiful 1985 Spring Fashion catalogues. To receive all three, as they come off the press, please send $5.00 before October 1, 1984.

36

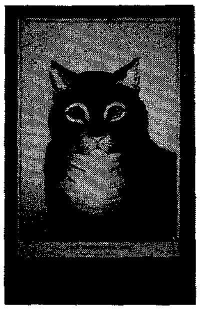
Christmas 1984
WE HAVE SO MUCH TO GIVE

macy's

MACY'S Christmas Catalog brings all the excitement of The World's Largest Store to your doorstep with a world of gifts that answer every holiday wish. The Christmas 1984 Catalog (available in November) plus 2 more catalogs, $3.00. Offer good only in USA, expires 11/30/84.

NYM

37



THE METROPOLITAN MUSEUM OF ART. A 32-page full-color catalogue of 100 posters produced under the Museum's supervision. Flowering gardens by Monet, cats, intriguing photographs, stained glass windows by Tiffany, Audubon Birds, and many other selections. FREE.

38

Miles Kimball
Oshkosh

FREE CATALOG—For 50 years the armchair-shopper's favorite. Full-color catalog presents gifts and gadgets for special friends and every member of your family. Toys, holiday decorations, housewares—many under $5.00 and all guaranteed to please.

39

MONARCH
NEW ZEALAND™

MONARCH OF NEW ZEALAND. Stunning apparel you won't find even in the most distinctive shops. Lightweight lambsuedes and leathers, so soft they drape like fabric. World's finest lambskin shearlings, rugs, and auto seat covers. Also exciting and innovative cottons and accessories. $1.00.

40

MY CHILD'S DESTINY

A very special catalog for children. European and American clothing for infants through size 14, beautiful books, unique toys from around the world, and educational computer software. One year subscription, $2.00.

41

Neiman-Marcus

Just what you always wanted. Something from the NEIMAN-MARCUS Christmas Book. Everyone does. It's the original, and still the finest. Reserve your 1984 edition now for delivery in mid-October. $4.00.

42

There's no place like home ...for shopping.

New York's Catalog Collection will return in our 1985 Women's Spring Fashion Issue with the finest and most unique catalogs from throughout the world. Watch for return engagement ...because home is where the most exciting shopping is.

There's no place like New York...for catalogs.

THE CHOCOLATE COLLECTION™
FROM Nestlé

THE CHOCOLATE COLLECTION brings you the very best chocolates from around the world. The specially selected products include chocolates for yourself, for dipping and baking, and exclusive gift items. Send $1.00, refundable with your order.

43

pfaelzer BROS.

A complete colorful source of rare gourmet gifts. Surprise business associates, family, and friends with hard-to-find delicacies, ranging from aged filet mignon to delicious cheesecake. From fresh gourmet nuts to meaty lobster tails. Receive a $5.00 Certificate towards your first purchase. Since 1923, Pfaelzer has provided impressive gifts that are 100% satisfaction guaranteed! Send $2.00.

44

The Playing Field
AUTHENTIC SPORTS APPAREL

Professional sports apparel, true team colors, fabrics, and insignias, just the way they appear on the playing field. Names like Starter, Medalist, Maska, New Era. Your favorite sport, your favorite team. Also a complete infant and toddler selection. Four-color, 24 pages, $1.00.

45

THE POPCORN FACTORY

THE POPCORN FACTORY. A chance to say "I love you" or "Thank you" or to celebrate special events. See how impressive 6½ gallons of popcorn in our exclusively designed containers can be. A year's subscription of four charming catalogs. FREE.

46

The SCOTTISH LION

You don't have to be a Scot to fall in love with THE SCOTTISH LION's catalog. Products from every corner of the British Isles blend tradition with up-to-the-minute fashion. Sit back in your easy chair and shop for the finest gifts, accessories, clothing, and crafts. $2.00.

47

SERMONETA

Our wintery palette of colors is reflected in plaids, solids, checks, and tweeds. Many of our fabrics continue to be handwoven to our own designs, rich with their slubs and inherent weaving characteristics that make them so special. Fall 1984 Catalog $3.00.

48

SMITHSONIAN INSTITUTION

Select from the wide variety of gifts that reflect the SMITHSONIAN and its many collections. Choose from fine reproductions, porcelain, silver, books, needlework, toys, and more. For the holidays find cards, gift wrap, and ornaments. There is something for virtually every age and interest. $2.00.

49

SOINTU

▲ ▲ ▲

SOINTU (pronounced soyn-too). The striking 1984-85 catalog of the leading international design resource in the United States. Gifts, accessories, utilitarian objects from our Madison Avenue shop, selected for their functional and aesthetic excellence. Jewelry, timepieces ... items for desk and tabletop ... exquisite leathers ... artful gadgets. $2.00.

50

AGENDA
Affordable Options
in Career Dressing

Spiegel

Here's how to put your career look together ... at very easy prices! Great style from H.L. Spencer, Bill Blass, more, including sportswear, suits, dresses, and coats. Even a mink coat. Plus the shoes and accessories that make all the difference. 32 pages of superb executive choices. Just $2.00, applicable to your first purchase.

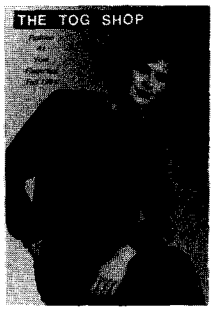
51

T. ANTHONY Ltd.

Magnificent, meticulously-crafted, unabashedly-handsome ... connoisseurs the world over will attest to this collection extraordinaire of Luggage, Leather Accessories, and Unusual Gifts.

In the tradition of excellence T. ANTHONY established decades ago, each piece is chosen to provide sustained service and pleasure. $3.00.

52



THE TOG SHOP's 1984 Fall Catalog. An inspired collection of fashion to suit your busy lifestyle. A selection of day and evening wear, sportswear, footwear, and accesssories that reflect your personal style and taste. 128-page, full-color catalog, $2.00 (refundable with your first order).

53

TOYS TO GROW ON

Make a child's holidays merrier...

... with a copy of the new TOYS TO GROW ON catalog. It's brimming with hundreds of unique educational toys, many of which can't be found in neighborhood stores. Send $1.00 for this exciting collection of toys for kids from infancy to age 12.

54

UNIQUE PETITE

Fashions for women 5′ 4″ and under.

Pizzaz and perfect fit at last! Over 250 exciting fashions—many brand name—in petite sizes 2-16. Shoes in hard-to-fit sizes down to 2. Prompt service. Guaranteed satisfaction. Send $1.00 for latest catalog. (Comes with $2.00 BONUS CHECK good on first order).

55

Victoria's Secret

VICTORIA'S SECRET. A romantic catalog collection of affordable luxuries. Gowns, kimonos, silk stockings, fashion pantyhose, French bras and bikinis, camisoles, tap pants, teddies, nightshirts…and much, much more. Send $3.00 for subscription of four catalogs.

56

Vintage Buyers Guide
WINE
By Philip Seldon

Vintage

Philip Seldon's legendary VINTAGE Magazine will guide you to the best wine, beer, spirits & cheese values. Extraordinary Offer: 7 issues of *Vintage* Magazine, plus a year of *Gourmet* Magazine, plus the 402-page "Vintage Magazine Consumer Guide to Wine," all for only $20.00. A $67.95 value. Free bonus—"100 Best Wine Values" & Wine/Food Selection Guide.

57

WILLIAMS-SONOMA

WILLIAMS-SONOMA—A Catalog for Cooks. Discover what serious cooks have known since 1956. Williams-Sonoma offers the finest kitchenwares, household articles and specialty foods—many are exclusive. Two-year subscription to A Catalog for Cooks (12 issues), plus "special edition" catalogs, $2.00. (Sorry, U.S. addresses only)

58

1984 Fall/Holiday Catalog Collection Order Form

1 ☐ Abercrombie & Fitch, $2.00
2 ☐ Austin Street Market, $2.00
3 ☐ Balducci's, $3.00
4 ☐ Bergdorf Goodman, $5.00
5 ☐ Boston Proper, $2.00
6 ☐ Cashs, $2.00
7 ☐ Chef's Catalog, $2.00
8 ☐ The Chocolate Catalogue, Free
9 ☐ Christie's, Free
10 ☐ The Cockpit, $2.00
11 ☐ Community Kitchens, $1.00
12 ☐ Conran's, $1.00
13 ☐ Cooper-Hewitt Museum, $1.00
14 ☐ The Cotton Company, $3.00
15 ☐ Crate & Barrel, $2.00
16 ☐ DeLuxe Fruit Cake, Free
17 ☐ Dianne B., $5.00
18 ☐ Dimensions Unlimited, $2.00
19 ☐ Dorothy's Ruffled Originals, $1.00
20 ☐ Esprit de Corp, $2.00
21 ☐ Fortunoff, $1.00
22 ☐ Gifted Desserts, $1.00
23 ☐ Godiva Chocolatier, $1.00
24 ☐ Grand Finale, $2.00
25 ☐ Gump's, $3.00
26 ☐ Hamakor Judaica, $2.00
27 ☐ Harry and David, $2.00
28 ☐ Hoffritz, $1.00
29 ☐ Horchow, $3.00
30 ☐ I. Magnin, $3.50
31 ☐ L.L. Bean, Free
32 ☐ Laura Ashley, $4.50
33 ☐ Lew Magram, $2.00
34 ☐ Livia Sylva, $1.00
35 ☐ Loewe, $3.00
36 ☐ Lord & Taylor, $5.00
37 ☐ Macy's, $3.00
38 ☐ Metropolitan Museum of Art, Free
39 ☐ Miles Kimball Company, Free
40 ☐ Monarch Trading Company, $1.00
41 ☐ My Child's Destiny, $2.00
42 ☐ Neiman-Marcus, $4.00
43 ☐ Nestle Chocolate Collection, $1.00
44 ☐ Pfaelzer Brothers, $2.00
45 ☐ Playing Field, $1.00
46 ☐ Popcorn Factory, Free
47 ☐ The Scottish Lion, $2.00
48 ☐ Sermoneta, $3.00
49 ☐ Smithsonian Institution, $2.00
50 ☐ Sointu, $2.00
51 ☐ Spiegel, $2.00
52 ☐ T. Anthony Ltd., $3.00
53 ☐ The Tog Shop, $2.00
54 ☐ Toys To Grow On, $1.00
55 ☐ Unique Petite, $1.00
56 ☐ Victoria's Secret, $3.00
57 ☐ Vintage, $20.00
58 ☐ Williams-Sonoma, $2.00

1. Clip the form and check the catalogs you wish to receive. Fill in your name and address.
2. Make your check payable to *New York* Magazine and add $1.50 for handling. Check or money order only please, no cash.
3. Enclose in an envelope addressed to *New York* Magazine, P.O. Box 506, Oceanside, N.Y. 11572.
4. Stamp and mail.
5. Please allow up to 6-8 weeks to receive catalogs.
6. Enjoy!

I have included $ __________ remittance for catalog(s)
plus $ 1.50 **handling fee**
$ __________ Total

Requests will be honored until October 19, 1984.

NAME (Please Print) ____________________

ADDRESS ____________________

CITY ______ STATE ______ ZIP ______ AREA CODE ______ PHONE NUMBER ______

SALES & BARGAINS

BY LEONORE FLEISCHER

Vintage

EARLY HALLOWEEN IS CLOSING, AND ALL its vintage clothing is on sale for at least 50 percent off. A few examples: wool-gabardine jodhpurs (women's sizes 3–14, men's sizes 28–38), were $35–$45 a pair, now $15; military gear, including shirts (sizes S–XL) and pants (sizes 26–40), were $15–$35, now $5–$7.50; tuxedo jackets, were $35 (white) and $45–$65 (black), now $17.50 and $22.50–$32.50, respectively; striped wool morning pants and tuxedo pants (sizes 28–36), were $25 and $35, respectively, now $12.50 and $17.50; tuxedo shirts, were $15–$32.50, now $7.50–$16.25; wool jackets for men and women, were $35–$65, now $17.50–$37.50; vests, were $22.50–$28.50, now $11.25–$14.25; cotton, rayon, or silk kimonos, were $100–$150, now $35; brightly printed 1950s cotton circle skirts (sizes 6–16), were $22.50–$45, now $11.25–$22.50; and much more. MasterCard (M.C.), Visa (V.) accepted on purchases of $25 and up; no checks; all sales final. *Early Halloween, 180 Ninth Ave., at 21st St. (691-2933); Mon.–Sat. 1–7 p.m.; closed 9/3; through 9/15.*

Designer Furs

GOLDIN-FELDMAN IS HAVING A THREE-day sale on a large selection of beautiful one-of-a-kind designer-sample fur coats and jackets, sizes 4–14. The brand-new Chloé collection includes: natural-long-hair-beaver coat, was $2,800, now $1,895; paprika-dyed-sheared-beaver pea jacket, was $4,000, now $2,695; natural-mocha-mink coat, was $5,800, now $3,995; crystal-dyed-fox coat, was $7,000, now $4,495; skin-on-skin natural-Canadian-sable coat, was $17,000, now $9,995; natural-Canadian-fisher coat, was $19,000, now $11,995. From the new Giancarlo Ripa collection: natural-muskrat-and-leather jacket, was $895, now $450; honey-dyed-sheared-and-ribbed-beaver coat, was $2,995, now $1,495; natural-Finnish-raccoon coat, was $3,200, now $1,995; three-quarter-length-natural-Tanuki coat, was $3,900, now $2,495; natural-blue-iris-mink coat, was $8,000, now $5,995; natural-Norwegian-sable coat, was $18,000, now $12,995; natural-silver-fox coat, was $12,000, now $7,595; and much more. Al-

DO NOT PHONE. *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017, five weeks before the sale.*

SAVE $1,000'S

WORLD FAMOUS DESIGNER COLLECTIONS
Direct from the Manufacturer

SPECIAL PROMOTIONS
AT EACH STORE
with this ad.

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Ext. 252

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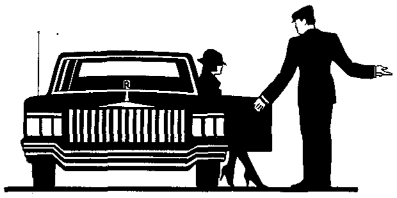
Open Daily Mon.-Sat., Thursday Evening
VISA AMERICAN EXPRESS MasterCard

THE UNIQUE
STYLE
OF REMIN'S



1/3 TO 1/2 OFF
THE BEST
DESIGNER CLOTHES
ANYWHERE

Remin's
WESTCHESTER

665 North Avenue, New Rochelle, N.Y.
(914) 632-3551. Monday thru Saturday 9:30-5:45 Free Parking
Opening Monday, August 27

TO AIRPORTS

NOW ALL THE AIRPORTS ARE ON YOUR SIDE OF TOWN.

East Side, West Side, wherever you are—now it's easier than ever to bus it to the airport. Any airport.

On the West Side, the Port Authority Bus Terminal features a bright new Air TransCenter, specially designed to make catching planes simple. You can get to Newark International via deluxe NJ Transit coaches. (Departures every 15 minutes or less; $4 fare). And now, you can also take off for JFK or LaGuardia aboard the Carey Airport Express.

On the East Side? Check out the new Carey ticket office at 42nd & Park. From there, you can catch a Carey coach headed for JFK or LaGuardia. (Coaches leave every 15–20 minutes. $5 to LGA; $7 to JFK). Or—if you're bound for Newark—take the Carey shuttle direct to NJ Transit coaches at the Bus Terminal.

It's simple, pleasant, economical. And service from both facilities is fast and frequent.

Just call 564-8484 for details. And start flying out of town from either side of town.

THE PORT AUTHORITY OF NY & NJ

so, about 50 mink coats, were up to $6,500, now $2,995; fox coats and jackets (sizes 6–12), were $1,300–$3,000, now $695–$1,595. Free monogram. Some free alterations. American Express (A.E.), M.C., V. accepted; checks accepted as deposits only; all sales final. *Goldin-Feldman by Goldin-Karabelas, 345 Seventh Ave., near 29th St.(594-4415);Wed.–Fri. 10 a.m.–7 p.m.; 8/22–24 only.*

Crib Set

THE CHILDREN'S ROOM HAS SUBSTANtially reduced the price of its excellent-quality polished-pine crib sets. The crib (adjustable mattress height) is available with standard wood-bar or see-through-acrylic sides. The cabinet is 27½ by 27½ by 34½ in. and has one shelf. The "floating" changer, which comes with a reversible pad, can be placed directly on top of the cabinet or suspended between it and the bed. The crib, cabinet, and changer, were $875 for the set, now $499. An optional drawer fits beneath the cabinet and is equipped with ball-bearing casters, was $120, now $65. Delivery and assembly in the five boroughs is $21. Checks accepted; no credit cards. *The Children's Room, 318 East 45th St. (687-3868); Mon.–Fri. 10 a.m.–5:30 p.m. and Sat. till 5 p.m.; closed 8/28–9/3; while stock lasts.*

Dine Early

NOODLES ON WEST 72ND ST., WHICH serves Italian and Oriental dishes, has a super dinner-for-two offer. Included are a choice of soup or tossed salad, any entrée on the menu except seafood dishes and the daily specials (add $3 to the special-offer price for each of these dishes), dessert, and coffee or tea. The price of all this for two people is $10.95, plus tax and tip. You must be seated between 5 and 6:30 P.M. Monday through Saturday, or between 4 and 6 P.M. on Sunday. No reservations accepted, so get there early. This is an ongoing offer. A.E., M.C., V. accepted. *Noodles, 40 West 72nd St., enter through the Bancroft Hotel (873-3550).*

Munchies by Mail

BUTTERFIELD FARMS IN CALIFORNIA mails out a really luscious fruitcake made with bourbon, brandy, rum, and lots of fruit and nuts. Because the company is celebrating its twentieth year in business, now through Labor Day when you buy a 1-lb. fruitcake for $10.95 (shipping charge included), you'll receive a second one free. A.E., M.C., V., checks, money orders accepted. Send credit-card number and expiration date. *Butterfield Farms, 330 Washington St., Marina del Rey, Calif. 90291 (213-822-0700).* ▬

USED FUR MIRACLES ON 3RD AVE.

The finest collection anywhere - thousands of beautiful nearly new furs - Mink, Sable, Fox, Lynx. Coats, Jackets, Stoles.

All furs available at a small fraction of their original cost. We sell, buy, trade.

NEW YORKER FUR THRIFT SHOP

822 Third Ave., N.Y., N.Y. 10022 (212) 355-5090
(50th St.)

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"The Insiders' Outlet Center"

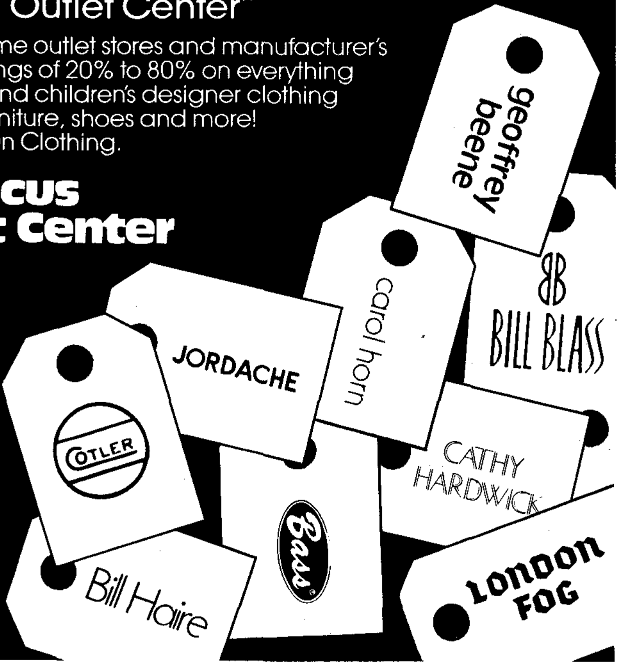
Over 60 famous name outlet stores and manufacturer's outlets offering savings of 20% to 80% on everything from men's, ladies and children's designer clothing to china, jewelry, furniture, shoes and more! And, No Sales Tax On Clothing.

Secaucus Outlet Center

Only minutes from New York! Short Line Bus tours available.

Open Monday through Saturday
For information and brochure call (201) 330-1030

Directions from NYC: Lincoln Tunnel to Route 3 West to Meadowlands Parkway.



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A Complete Entertainment Guide for the Week Beginning Aug. 22.

MOVIES

Theater Guide

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

Manhattan

Below 14th Street

2. **FILM FORUM—Watts St. at Ave. Americas.** 431-1590. #1—"Half a Life." #2—"Pauline at the Beach."

4. **ESSEX—Grand St. nr. Essex.** 982-4455. Thru Aug. 23: "The Philadelphia Experiment"; "Battle Beyond the Stars." Beg. Aug. 24 (tent.): "Purple Rain."

5. **BLEECKER STREET CINEMA—At La Guardia Pl.** 674-2560. #1—Thru Aug. 20: "Forbidden Games"; "Donkey Skin." Aug. 21: "Grand Illusion"; "Boudu Saved From Drowning." Aug. 22: "A Married Woman"; "Le Bonheur." Aug. 23: "Diabolique"; "Panique." Aug. 24-25: "Bob le Flambeur"; "Le Million." Aug. 26-27: "Napoleon." #2—Thru Aug. 23: "The Whole Shootin' Match." Aug. 24-Sept. 4: Dewar's Village Jazz Festival. Aug. 24: "A Well Spent Life"; "Alberta Hunter: Blues at the Cookery." Aug. 25: "Talmage Farlow"; "St. Louis Blues"; shorts. Aug. 26: "Leadbelly."

6. **WAVERLY—Ave. Americas at W. 3rd St.** 929-8037. #1—"A Question of Silence." #2—"Ghostbusters."

7. **8TH STREET PLAYHOUSE—W. of Fifth Ave.** 674-6515. "Repo Man."

9. **ART—8th St. E. of University Pl.** 473-7014. "Purple Rain."

10. **THEATRE 80—St. Mark's Pl. E. of Second Ave.** 254-7400. Aug. 20: "Testament of Orpheus"; "Blood of a Poet"; "Orpheus." Aug. 21: "Angels in the Outfield"; "Damn Yankees." Aug. 22: "Queen Bee"; "Straight-Jacket." Aug. 23: "Marat/Sade"; "Electra." Aug. 24-25: "Roman Holiday"; "Breakfast at Tiffany's." Aug. 26: "Mr. Skeffington"; "Old Acquaintance."

11. **ST. MARKS CINEMA—Second Ave. nr. St. Mark's Pl.** 533-9292. Thru Aug. 23: "Best Defense"; "Racing With the Moon."

12. **ENTERMEDIA—Second Ave. nr. 12th St.** 475-4191. Aug. 20: "Page of Madness"; "Tales of the Taira Clan"; "Crucified Lovers." Aug. 21: "Germany in Autumn"; "The Second Awakening of Christa Klages." Aug. 22: "The Wedding Trough"; "Pigpen." Aug. 23: "Mondo Trasho"; "Multiple Maniacs"; "The Diane Linkletter Story"; "Love Letter to Edie." Aug. 24-26: "Polyester"; Aug. 24: "Female Trouble"; Aug. 25: "Pink Flamingos"; Aug. 26: "Desperate Living."

13. **CINEMA VILLAGE—12th St. E. of Fifth Ave.** 924-3363. Thru Aug. 21: "Giant." Aug. 22-23: "Viva Zapata!"; "Zorba the Greek." Aug. 24-28: "Zelig"; "Broadway Danny Rose."

14. **GREENWICH PLAYHOUSE—Greenwich Ave. at 12th St.** 929-3350. #1—"The Woman in Red." #2—Thru Aug. 23: "The Jungle Book." Opening Aug. 24: "Oxford Blues."

16. **QUAD CINEMA—13th St. W. of Fifth Ave.** 255-8800. #1—"Under the Volcano." #2—"Erendira." #3—"Red Dawn." #4—"Secrets."

15th-42nd Streets

20. **GRAMERCY—23rd St. nr. Lexington Ave.** 475-1660. "Sheena."

21. **BAY CINEMA—Second Ave. nr. 32nd St.** 679-0160. "The Philadelphia Experiment."

22. **MURRAY HILL—34th St. nr. Third Ave.** 685-7652. "Tightrope."

23. **34TH STREET EAST—Nr. Second Ave.** 683-0255. "Revenge of the Nerds."

24. **LOEWS 34TH STREET SHOWPLACE—Nr. Second Ave.** 532-5544. #1—"Ghostbusters." #2—"The Woman in Red." #3—"Red Dawn."

43rd-60th Streets

30. **RKO NATIONAL TWIN—B'way nr. 44th St.** 869-0950. #1—"Dreamscape." #2—"Red Dawn."

31. **LOEWS ASTOR PLAZA—44 St. at B'way.** 869-8340. "Indiana Jones and the Temple of Doom."

32. **CRITERION CENTER—B'way nr. 45th St.** 354-0900. #1—"Revenge of the Nerds." #2—"Purple Rain." #3—"Bachelor Party." #4—"The Neverending Story." #5—"Conan the Destroyer." #6—"Bachelor Party."

33. **LOEWS STATE—B'way nr. 45th St.** 575-5060. #1—"Sheena." #2—"Ghostbusters."

35. **EMBASSY 1—B'way nr. 46th St.** 757-2408. Thru Aug. 23: "Top Secret!" Opening Aug. 24: "Oxford Blues."

36. **MOVIELAND—B'way nr. 47th St.** 757-8320. "Tightrope."

37. **RKO WARNER TWIN—B'way nr. 47th St.** 975-8366. #1—"Gremlins." #2—"Cloak and Dagger."

38. **EMBASSY 2—B'way nr. 47th St.** 730-7262. Thru Aug. 23: "Star Trek III: The Search for Spock." Beg. Aug. 24: "Top Secret!" **EMBASSY 3**—Thru Aug. 23: "The Jungle Book." Beg. Aug. 24: "Meatballs Part II." **EMBASSY 4**—"Best Defense."

39. **HOLLYWOOD TWIN CINEMA—Eighth Ave. nr. 47th St.** 246-0717. #1—Thru Aug. 20: "Dr. Strangelove"; "The Atomic Cafe." Aug. 21-22: "The Great Santini"; "True Confessions." Aug. 23-25: "Last Tango in Paris"; "Lolita." Aug. 26-27: "A Night at the Opera"; "A Day at the Races." #2—Aug. 20-21: "Wild Style"; "Footloose." Aug. 22-23: "The Jazz Singer" (1980); "Yentl." Aug. 24-25: "Mad Max"; "Tim." Aug. 26: "Woman of the Year"; "Adam's Rib"; "Pat and Mike."

41. **UA RIVOLI TWIN—B'way nr. 49th St.** 247-1633. #1—"The Philadelphia Experiment." #2—Thru Aug. 23: "Meatballs Part II." Opening Aug. 24: "The Jigsaw Man."

42. **EMBASSY 49TH STREET—Nr. Seventh Ave.** 757-7003. Thru Aug. 23: "Splash." Beg. Aug. 24: "The Jungle Book."

44. **GUILD 50TH STREET—W. of Fifth Ave.** 757-2406. Thru Aug. 23: "The Jungle Book." Opening Aug. 24: "Oxford Blues."

45. **ZIEGFELD—54th St. nr. Ave. Americas.** 765-7600. "The Karate Kid."

46. **EASTSIDE CINEMA—Third Ave. nr. 55th St.** 755-3020. Thru Aug. 23: Films with Richard Burton: Aug. 19-20: "The Robe." Aug. 21: "Equus." Aug. 22-23: "The Night of the Iguana." Beg. Aug. 24: "The Philadelphia Experiment."

47. **CARNEGIE HALL CINEMA—Seventh Ave. nr. 57th St.** 757-2131. Thru Aug. 20: "Swept Away"; "Seven Beauties." Aug. 21: "A Woman in Flames"; "Irezumi." Aug. 22: "Basileus Quartet"; "Providence." Aug. 23: "Stolen Kisses"; "The Man Who Loved Women" (1977). Aug. 24-25: "Madame Rosa"; "Cousin, Cousine." Aug. 26-27: "Le Bal"; "Blood Wedding."

48. **SUTTON—57th St. nr. Third Ave.** 759-1411. Thru Aug. 23: "Purple Rain." Opening Aug. 24: "Oxford Blues."

50. **FESTIVAL—57th St. nr. Fifth Ave.** 757-2715. "Under the Volcano."

51. **57TH STREET PLAYHOUSE—W. of Ave. Americas.** 581-7360. "Metropolis."

54. **GOTHAM CINEMA—Third Ave. nr. 58th St.** 759-2262. "Dreamscape."

55. **PLAZA—58th St. nr. Madison Ave.** 355-3320. "The 4th Man."

56. **PARIS—58th St. W. of Fifth Ave.** 688-2013. "Careful He Might Hear You."

57. **D. W. GRIFFITH—59th St. nr. Second Ave.** 759-4630. "Revenge of the Nerds."

58. **MANHATTAN—59th St. bet. Second and Third Aves.** 935-6420. #1—"Tightrope." #2—"Sheena."

60. **BARONET—Third Ave. nr. 59th St.** 355-1663. "The Karate Kid." **CORONET**—Thru Aug. 23: "L'Eté Meurtrier." Opening Aug. 24: "Love Streams."

61. **CINEMA 3—59th St. W. of Fifth Ave.** 752-5959. Thru Aug. 23: "Les Compères." Opening Aug. 24: "Love Between the Raindrops."

62. **CINEMA I—Third Ave. nr. 60th St.** 753-6022. "The Bostonians." **CINEMA II**—753-0774. "Another Country."

61st Street and Above
East Side

70. **UA GEMINI TWIN—Second Ave. nr. 64th St.** 832-1670. #1—Thru Aug. 23: "The Philadelphia Experiment." Opening Aug. 24: "Cal." #2—832-2720.

Thru Aug. 23: "Cloak and Dagger." Opening Aug. 24: "The Jigsaw Man."

71. **BEEKMAN**—Second Ave. nr. 65th St. 737-2622. "The Woman in Red."

72. **LOEWS NEW YORK TWIN**—Second Ave. nr. 66th St. 744-7339. #1—"Indiana Jones and the Temple of Doom." #2—"Ghostbusters."

73. **68TH STREET PLAYHOUSE**—On Third Ave. 734-0302. "The Gods Must Be Crazy."

74. **LOEWS TOWER EAST**—Third Ave. nr. 72nd St. 879-1313. "Phar Lap."

76. **72ND STREET EAST**—Nr. First Ave. 288-9304. "Meatballs Part II."

78. **UA EAST**—First Ave. at 85th St. 249-5100. "Tightrope."

80. **LOEWS ORPHEUM**—86th St. nr. Third Ave. 289-4607. #1—"Sheena." #2—"Red Dawn."

82. **86TH STREET EAST**—Nr. Third Ave. 249-1144. "Cloak and Dagger."

83. **RKO 86TH STREET TWIN**—Nr. Lexington Ave. 289-8900. #1—"Gremlins." #2—"Purple Rain."

61st Street and Above
West Side

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85. **PARAMOUNT**—B'way at 61st St. 247-5070. "The Woman in Red."

86. **LINCOLN PLAZA CINEMAS**—B'way nr. 63rd St. 757-2280. #1—"First Name: Carmen." #2—"Another Time, Another Place." #3—"Life Is a Bed of Roses."

88. **CINEMA STUDIO**—B'way at 66th St. 877-4040. #1—"Entre Nous." #2—Thru Aug. 23: "Improper Conduct." Opening Aug. 24: "In the White City."

89. **REGENCY**—B'way nr. 67th St. 724-3700. Thru Aug. 20: "The Shopworn Angel"; "The Ghost and Mrs. Muir." Aug. 21-22: "Fury"; "No Way Out." Aug. 23-25: "Guys and Dolls." Aug. 26-27: "Five Fingers"; "People Will Talk."

90. **EMBASSY 72ND STREET TWIN**—On B'way. 724-6745. #1—Thru Aug. 23: "Top Secret!" Opening Aug. 24: "Old Enough." #2—"Strangers Kiss."

92. **LOEWS 83RD STREET QUAD**—On B'way. 877-3190. #1—"Ghostbusters." #2—"Red Dawn." #3—"Purple Rain." #4—"Tightrope."

93. **NEW YORKER**—B'way nr. 88th St. 580-7900. #1—"The Philadelphia Experiment." #2—"The Woman in Red."

95. **THALIA**—95th St. W. of B'way. 222-3370. Aug. 20: "You Oughta Be in Features"; "Out of the Inkwell." Aug. 21: "Risky Business"; "Fast Times at Ridgemont High." Aug. 22: "Cabaret"; "All That Jazz." Aug. 23: "Diary of a Chambermaid" (1946); "The Crime of M. Lange." Aug. 24: "Fruits of Passion"; "Flowers and Serpents." Aug. 25: "The Wages of Fear"; "Elevator to the Gallows." Aug. 26: "La Dolce Vita."

96. **METRO CINEMA**—B'way nr. 99th St. 222-1200. Aug. 20: "Picnic at Hanging Rock"; "The Devils Playground." Aug. 21: "M"; "The Threepenny Opera." Aug. 22: "Broadway Danny Rose"; "The Front." Aug. 23: "Repulsion"; "Knife in the Water." Aug. 24: "That Obscure Object of Desire"; "The Discreet Charm of the Bourgeoisie." Aug. 25: "Day for Night"; "Contempt." Aug. 26: "The Black Stallion"; "The Man Who Would Be King."

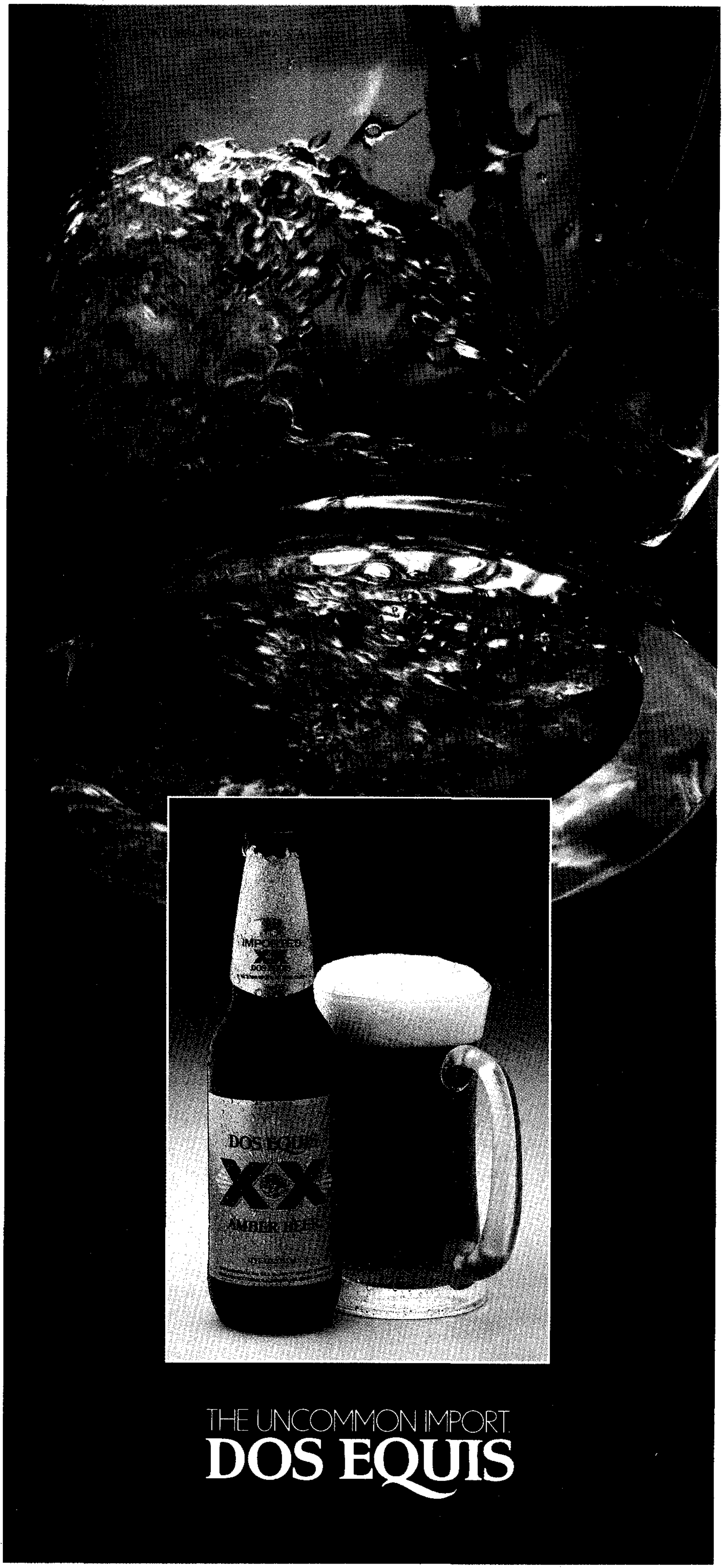
97. **OLYMPIA QUAD**—B'way nr. 107th St. 865-8128. #1—"Cloak and Dagger." #2—"Sheena." #3—"Under the Volcano." #4—Thru Aug. 23: "Meatballs Part II." Opening Aug. 24: "Oxford Blues."

98. **RKO COLISEUM TWIN**—B'way at 181st St. 927-7200. #1—"Sheena."#2—Thru Aug. 23: "Purple Rain." Beg. Aug. 24: "The Jigsaw Man."

99. **ALPINE**—Dyckman St. at B'way. 567-3587. Thru Aug. 23: "Best Defense"; "Finders Keepers." Beg. Aug. 24: "The Neverending Story."

Museums, Societies, Etc.

AMERICAN MUSEUM OF NATURAL HISTORY—79th St. and Central Park West. 496-0900. Naturemax Theater: Adm. $3; senior citizens & children $1.50 (each film): Daily 10:30 a.m.-3:30 p.m. (Wed., -4:30 p.m., Sat.-Sun., -4:40 p.m.): "To Fly" & "Living Planet"; Adm. $4.50; senior citizens & children $3



(double feature): Fri., 4:30 p.m., Fri.-Sat., 6 & 7:30 p.m.: "To Fly" & "Living Planet."

FILMS CHARAS—350 E. 10th St., bet. Aves. B and C. 982-0627. Donation $1.50. Aug. 21, 8 p.m.: "The Last of the Blue Devils" (1979) by Bruce Ricker; filmmaker present.

FRENCH INSTITUTE—At Phillips Hall, Christ Church, 60th St. and Park Ave. 355-6100. Adm. $2.50; students & senior citizens $2; members free. Aug. 22, at 12:30, 3, 6 & 8:45 p.m.: "Pas si méchant que ça" (1975) by Claude Goretta, with Gérard Depardieu.

JAPAN SOCIETY—333 E. 47th St. 832-1155. Adm. $4; members, students & senior citizens $3. Aug. 23, 7:30 p.m.: "Island of Horrors" (1977) by Seishi Yokomizo.

METROPOLITAN MUSEUM OF ART—Fifth Ave. and 82nd St. 879-5500. Free with museum adm. Middle Ages on Camera. Aug. 21, 6 p.m.: "Les Visiteurs du Soir" (1942) by Marcel Carné. Aug. 25, 2 *p.m.: "Richard III" (1956) by Laurence Olivier.*

MUSEUM OF BROADCASTING—1 E. 53rd St. 752-7684. Free with museum adm. Thru Sept. 13: Lucille Ball: First Lady of Comedy. Thru Sept. 20: Metromedia and the Du Mont Legacy. Thru Sept. 29: Four Rare One-Hour Shows From *The Honeymooners.*

MUSEUM OF MODERN ART—11 W. 53rd St. 708-9490. Free with museum adm. Video: Thru Sept. 3: Recent Acquisitions. Films: Aug. 20, 2:30 p.m.: "The Wonder Ring" (1955) by Stan Brakhage, "Styx" (1977) by Jan Krawitz & Thomas Ott, & "Stations of the Elevated" (1980) by Manfred Kirchheimer; 6 p.m.: "It Ain't City Music" (1973) by Tom Davenport, & "The Shepherd of the Night Flock" (1978) by George Stoney & James Brown. Aug. 21, 2:30 p.m.: "Indian Summer" (1960) by Jules Victor Schwerin, & "Time and Dreams" (1976) by Mort Jordan; 6 p.m.: "El Mojado" (1974) & "Los Niños Abandonados" (1974) by Danny Lyon. Aug. 23, 2:30 p.m.: Films by Georges Rey, Yann Baeuvais, Rose Lowder, & Philippe Vigoureux; 6 p.m.: "The Bad and the Beautiful" (1967) & "Divided Loyalties" (1975-78) by Warren Sonbert. Aug. 24, 2:30 p.m.: "Above Us the Earth" (1977) by Karl Francis; 6 p.m.: "Farewell Etaoin Shrdlu" (1980) by David Loeb Weiss, & "The Shepherds of Berneray" (1981) by Jack Shea. Aug. 25, 2:30 p.m.: "Black Five" (1968) by Paul Barnes, & "Loving Memory" (1969) by Tony Scott; 5 p.m.: "Angel in the House" (1979) by Jane Jackson, & "The Life Story of Baal" (1978) by Edward Bennett. Aug. 26, 2:30 p.m.: (See Aug. 21, 6 p.m.); 5 p.m.: (See Aug. 24, 6 p.m.).

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. 516-423-7619. Adm. $4; members $2.50; senior citizens & children $2. Aug. 20, 7:30 & 9:15 p.m.: "Ziggy Stardust and the Spiders From Mars" (1983) by D. A. Pennebaker. Aug. 21, 7:30 & 9:15 p.m.: "Strange Invaders" (1983) by Michael Laughlin. Aug. 22, 7:30 p.m.: "The Great Dictator" (1940) by Charles Chaplin, & shorts. Aug. 23, 7:45 & 9:30 p.m.: "The Draughtsman's Contract" (1982) by Peter Greenaway. Aug. 24 at 7:45 & 9:45 p.m., Aug. 25 at 7:30 & 9:30 p.m., Aug. 26 at 7 & 8:45 p.m.: "Irezumi" (1983) by Yoichi Takabayashi.

NEW YORK FILM FESTIVAL—Alice Tully Hall, B'way at 65th St. 877-1800 ext. 429. Adm. $4.50. Retrospective: The Second Decade: 1973-1982. Aug. 20, 6:15 p.m.: "Badlands" (1973) by Terrence Malick; 8:15 p.m.: "Short Eyes" (1977) by Robert M. Young. Aug. 21, 6:15 p.m.: "The Woman Next Door" (1981) by François Truffaut; 8:30 p.m.: "Lacombe, Lucien" (1974) by Louis Malle. Aug. 22, 6:15 p.m.: "The Draughtsman's Contract" (1982) by Peter Greenaway; 8:30 p.m.: "In the Realm of the Senses" (1976) by Nagisa Oshima. Aug. 23, "The Night of the Shooting Stars" (1982) by Paolo & Vittorio Taviani; 8:15 p.m.: "Every Man for Himself and God Against All" (1974) by Werner Herzog. Aug. 24, 6:15 p.m.: "Dersu Uzala" (1975) by Akira Kurosawa; 9 p.m.: "My Brilliant Career" (1979) by Gillian Armstrong. Aug. 25, 11:30 a.m.: "The Mother and the Whore" (1973) by Jean Eustache; 3:30 p.m.: "Best Boy" (1979) by Ira Wohl; 6 p.m.: "Mephisto" (1981) by Istvan Szabo; 9 p.m.: "The American Friend" (1977) by Wim Wenders. Aug. 26, 2 p.m.: "The Discreet Charm of the Bourgeoisie" (1972) by Luis Buñuel; 4 p.m.: "Jonah Who Will Be 25 in the Year 2000" (1976) by Alain Tanner; 6:30 p.m.: "Fitzcarraldo" (1982) by Werner Herzog; 9:30 p.m.: "Violette" (1978) by Claude Chabrol.

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. 873-3400. Free with museum adm. Aug. 26, 2 p.m.: "The Opium War" (1959) by Chang Chun-li & Chen Fan.

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. 621-0618. Free. Aug. 21, 4 p.m.: "Broken Blossoms" (1919) by D. W. Griffith, with Lillian Gish. Forbidden Films, Aug. 23, 6 p.m.: "Pretty Baby" (1978) by Louis Malle.

PARRISH ART MUSEUM—25 Job's Lane, Southampton, N.Y. 516-283-2118. Adm. $3; members $2. Aug. 23, 7:30 p.m.: "Rashomon" (1950) by Akira Kurosawa.

PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $5; members, senior citizens & students $4. Thru Sept. 6: Films of Charles Chaplin. Aug. 21-23, at 3, 6 & 9 p.m.: "His Trysting Place" (1914), "In the Park" (1914) & "A Countess From Hong Kong" (1966). Aug. 24-26, at 4, 6, 8 & 10 p.m.: "Sunnyside" (1919), "A Day's Pleasure" (1919), "The Idle Class" (1921) & "Pay Day" (1922).

SOUTH STREET SEAPORT MUSEUM—Pier 16, Fulton St. at the East River. 669-9416. Adm. $2.50; members & children $1.50. Outdoor film series; call museum for raindates. Aug. 22, 8:30 p.m.: "Ship of Fools" (1965) by Stanley Kramer.

SQUAT THEATRE—256 W. 23rd St. 206-0945. Adm. $4. Aug. 24-26, 7 p.m.: "Lola Montes" (1955) & (at 9 p.m.) "La Ronde" by Max Ophuls.

Bronx

100. **ALLERTON—Allerton Ave. nr. Cruger.** 547-2444. #1—"Dreamscape." #2—"Bachelor Party." #3—Program unavailable.

103. **CIRCLE—Westchester Ave. at E. 177th St.** 863-2100. #1—"Meatballs Part II." #2—"The Karate Kid."

104. **CITY—2081 Bartow Ave. in Co-op City.** 379-4998. #1—"Red Dawn." #2—"Sheena."

105. **DALE—W. 231st St. at B'way.** 884-5300. #1—"Sheena." #2—"The Woman in Red."

109. **INTERBORO—E. Tremont Ave. nr. Bruckner Blvd.** 792-2100. #1—"Ghostbusters." #2—"Tightrope." #3—Thru Aug. 23: "Cloak and Dagger." Beg. Aug. 24: "The Jigsaw Man." #4—"The Philadelphia Experiment."

111. **LOEWS AMERICAN—East Ave. at Metropolitan.** 828-3322. #1—"Tightrope." #2—"The Philadelphia Experiment."

113. **LOEWS RIVERDALE—W. 259th St. at Riverdale Ave.** 884-2260. "Red Dawn."

114. **PALACE—Unionport Rd. at E. Tremont Ave.** 829-3900. #1—"Sheena." #2—"Red Dawn." #3—"Purple Rain."

118. **WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy.** 409-9030. #1—"The Philadelphia Experiment." #2—"Red Dawn." #3—"Purple Rain." #4—"Tightrope." #5—"Sheena." #6—Thru Aug. 23: "Gremlins." Beg. Aug. 24: "Oxford Blues." #7—"The Karate Kid." #8—"The Woman in Red." #9—"Ghostbusters." #10—"Cloak and Dagger."

Brooklyn

201. **BAY RIDGE-FORTWAY—Ft. Hamilton Pkwy. at 68th St.** 238-4200. #1—"The Philadelphia Experiment." #2—"Red Dawn." #3—"Tightrope." #4—Thru Aug. 23: "Gremlins." Beg. Aug. 24: "The Jigsaw Man." #5—Thru Aug. 23: "Cloak and Dagger." Beg. Aug. 24: "Oxford Blues."

202. **BAY RIDGE-LOEWS ALPINE—Fifth Ave. at 69th St.** 748-4200. #1—"The Woman in Red." #2—"Sheena."

203. **BENSONHURST-BENSON—86th St. at 20th Ave.** 372-1617. #1—"Sheena." #2—"The Woman in Red."

205. **BENSONHURST-LOEWS *ORIENTAL*—86th St. at 18th Ave.** 236-5001. #1—"Ghostbusters." #2—"Indiana Jones and the Temple of Doom." #3—"The Philadelphia Experiment."

206. **BENSONHURST-MARBORO—Bay Pkwy. at 69th St.** 232-4000. #1—"Revenge of the Nerds." #2—"Red Dawn." #3—"Tightrope." #4—Thru Aug. 23: "Meatballs Part II." Beg. Aug. 24: "The Jigsaw Man."

208. **BOROUGH PARK-WALKER—18th Ave. at 64th St.** 232-4500. "Dreamscape."

210. **BRIGHTON BEACH-OCEANA—Brighton Beach Ave. at Coney Island Ave.** 743-4333. #1—"The Philadelphia Experiment." #2—"The Woman in Red." #3—"Tightrope." #4—"Sheena." #5—Thru Aug. 23: "Meatballs Part II." Beg. Aug. 24: "Oxford Blues." #6—Thru Aug. 23: "Red Dawn." Beg. Aug. 24: "The Jigsaw Man."

211. **BROOKLYN HEIGHTS-CINEMA—Henry St. at Orange.** 596-7070. #1—"Tightrope." #2—"The Woman in Red."

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212. **CANARSIE-TRIPLEX**—Ave. L at E. 93rd St. 251-0700. #1—"Red Dawn." #2—"Tightrope." #3—"Sheena."

213. **COBBLE HILL-TWIN**—Court St. at Butler. 596-9113. #1—"Ghostbusters." #2—"The Philadelphia Experiment."

223. **FLATLANDS-LOEWS GEORGETOWNE**—Ralph Ave. at Ave. K. 763-3000. #1—"The Woman in Red." #2—"Ghostbusters."

225. **FLATLANDS-RKO KINGS PLAZA**—Flatbush Ave. at Ave. U. 253-1110. #1—"Revenge of the Nerds." #2—"Meatballs Part II." #3—"Red Dawn." #4—"Gremlins."

228. **GREENPOINT-CHOPIN**—Manhattan Ave. at Greenpoint Ave. 389-1100. "Sheena"; "Things Are Tough All Over."

231. **MIDWOOD-AVENUE U**—At E. 16th St. 336-1234. "The Karate Kid."

234. **MIDWOOD-RKO KINGSWAY**—Kings Hwy. at Coney Island Ave. 645-8588. #1—"Bachelor Party." #2—"Dreamscape." #3—"Purple Rain." #4—"Ghostbusters." #5—"Tightrope."

235. **MIDWOOD-RKO MIDWOOD**—Ave. J at E. 13th St. 377-1718. "Cloak and Dagger."

236. **PARK SLOPE-PLAZA**—Flatbush Ave. nr. Eighth Ave. 636-0170. #1—"The Philadelphia Experiment." #2—"Sheena."

237. **RIDGEWOOD-RIDGEWOOD**—Myrtle Ave. at Putnam. 821-5993. #1—Thru Aug. 23: "Gremlins." #2—"Tightrope." #3—"Ghostbusters."

Staten Island

300. **ELTINGVILLE-AMBOY**— 356-3800. #1—"Tightrope." #2—"The Philadelphia Experiment."

303. **NEW DORP-HYLAN**— 351-6601. #1—"Ghostbusters." #2—"Sheena."

304. **NEW DORP-LANE**— 351-2110. "The Woman in Red."

305. **NEW DORP-RAE**— 979-0444. #1—"The Karate Kid." #2—"Tightrope."

306. **NEW DORP-RKO FOX PLAZA**— 987-6800. #1—"Red Dawn." #2—Thru Aug. 23: "Purple Rain"; "Cloak and Dagger." Beg. Aug. 24: "The Jigsaw Man."

307. **NEW SPRINGVILLE-ISLAND**— 761-6666. #1—"Red Dawn." #2—"Revenge of the Nerds."

308. **NEW SPRINGVILLE-RKO RICHMOND**—761-3103. "Dreamscape."

Queens

401. **ASTORIA-UA ASTORIA**—Steinway St. at 30th Ave. 545-9470. #1—"Ghostbusters." #2—"Red Dawn." #3—"Tightrope." #4—Thru Aug. 23: "Meatballs Part II." Beg. Aug. 24: "The Jigsaw Man."

402. **BAYSIDE-LOEWS BAY TERRACE**—Bell Blvd. at 26th Ave. 428-4040. #1—"Ghostbusters." #2—"Tightrope."

403. **BAYSIDE-MOVIES AT BAYSIDE**—Bell Blvd. at 39th Ave. 225-7711. #1—"The Philadelphia Experiment." #2—Thru Aug. 23: "The Karate Kid." Beg. Aug. 24: "The Jigsaw Man." #3—Thru Aug. 23: "Meatballs Part II." Beg. Aug. 24: "Oxford Blues." #4—"Red Dawn."

406. **CORONA-PLAZA**—Roosevelt Ave. nr. 103rd St. 639-0012. Thru Aug. 23: "Conan the Destroyer"; "Sixteen Candles." Beg. Aug. 24: "Greystoke: The Legend of Tarzan, Lord of the Apes."

407. **DOUGLASTON-MOVIEWORLD**—L.I. Expwy. at Cross Island Pkwy. 423-7200. #1—"The Woman in Red." #2—"Revenge of the Nerds." #3—"Dreamscape." #4—"Revenge of the Nerds." #5—"Dreamscape." #6—"Cloak and Dagger." #7—"Red Dawn."

408. **ELMHURST-LOEWS ELMWOOD**—Hoffman Dr. at Queens Blvd. 429-4770. #1—"The Woman in Red." #2—"Indiana Jones and the Temple of Doom."

410. **FLUSHING-PARSONS**—Parsons Blvd. nr. Union Tpke. 591-8555. #1—"The Karate Kid." #2—"The Woman in Red." #3—"Ghostbusters." #4—"Sheena."

411. **FLUSHING-RKO KEITHS**—Northern Blvd. at Main St. 353-4000. #1—"Purple Rain." #2—"Revenge of the Nerds." #3—"Tightrope."

412. **FLUSHING-RKO PROSPECT**—Main St. nr. 41st Rd. 359-1050. #1—"Ghostbusters." #2—"Meatballs Part II." #3—"Gremlins."

The Woman in Red

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413. **FLUSHING-UA QUARTET**—Northern Blvd. at 160th St. 359-6777. #1—"Sheena." #2—Tent.: "Cloak and Dagger." #3—"Dreamscape." #4—"Dreamscape."

414. **FLUSHING-UTOPIA**—Union Tpke. at 188th St. 454-2323. #1—"Red Dawn." #2—"The Philadelphia Experiment."

416. **FOREST HILLS-CINEMART**—Metropolitan Ave. at 72nd Rd. 261-2244. #1—"Sheena." #2—"Bachelor Party."

417. **FOREST HILLS-CONTINENTAL**—Austin St. nr. 70th Ave. 544-1020. Program unavailable.

418. **FOREST HILLS-FOREST HILLS**—71st Ave. nr. Queens Blvd. 261-7866. #1—"The Philadelphia Experiment." #2—Thru Aug. 23: "Cloak and Dagger." Beg. Aug. 24: "Oxford Blues."

419. **FOREST HILLS-LOEWS TRYLON**—Queens Blvd. nr. 66th Ave. 459-8944. "Ghostbusters."

420. **FOREST HILLS-MIDWAY**—Queens Blvd. at 71st Rd. 261-8572. #1—"Tightrope." #2—"Revenge of the Nerds." #3—"The Karate Kid." #4—Thru Aug. 23: "Meatballs Part II." Beg. Aug. 24: "The Jigsaw Man."

422. **FRESH MEADOWS-CINEMA CITY**—Horace Harding Expwy. at 183rd St. 357-9100. #1—"Sheena." #2—"Red Dawn." #3—"The Karate Kid." #4—"The Woman in Red." #5—"Cloak and Dagger."

423. **FRESH MEADOWS-RKO MEADOWS**—Horace Harding Blvd. at 190th St. 454-6800. #1—"Indiana Jones and the Temple of Doom." #2—"Meatballs Part II."

424. **GLEN OAKS-RKO**—Union Tpke. at 255th St. 347-7777. "Meatballs Part II."

426. **JACKSON HEIGHTS-BOULEVARD**—Northern Blvd. at 83rd St. 335-0170. #1—"Sheena." #2—"The Woman in Red." #3—Thru Aug. 23: "Top Secret!" Beg. Aug. 24: "Oxford Blues."

427. **JACKSON HEIGHTS-COLONY**—82nd St. nr. Roosevelt Ave. 429-8004. #1—"Red Dawn." #2—"Tightrope."

428. **JACKSON HEIGHTS-JACKSON**—82nd St. at Roosevelt Ave. 335-0242. #1—"Cloak and Dagger." #2—"Meatballs Part II." #3—"The Philadelphia Experiment."

436. **KEW GARDENS HILLS-MAIN STREET**—Nr. 72nd Dr. 268-3636. Thru Aug. 23: "Best Defense"; "Racing With the Moon." Beg. Aug. 24: "Top Secret!"; "The Muppets Take Manhattan."

438. **MIDDLE VILLAGE-ARION**—Metropolitan Ave. nr. 74th St. 894-4183. "Sheena"; "Yor."

439. **OZONE PARK-CROSSBAY**—Rockaway Blvd. at Woodhaven Blvd. 848-1738. #1—Thru Aug. 23: "Cloak and Dagger." Beg. Aug. 24: "The Jigsaw Man." #2—Tent.: "Tightrope."

442. **REGO PARK-DRAKE**—Woodhaven Blvd. at 63rd Ave. 639-0600. Thru Aug. 23: "Romancing the Stone"; "Mr. Mom."

443. **REGO PARK-LOEWS LEFRAK CITY**—99th St. bet. 57th Ave. and L.I. Expwy. 699-4700. #1—"Best Defense." #2—"The Last Starfighter." #3—"The Jungle Book."

445. **RICHMOND HILL-LEFFERTS**—Liberty Ave. at 122nd. St. 843-8240. Program unavailable.

447. **ROCKAWAY PARK-SURFSIDE**—Rockaway Beach Blvd. at Beach 105th St. 945-4632. #1—"Red Dawn." #2—"Sheena."

448. **SUNNYSIDE-CENTER**—Queens Blvd. nr. 43rd St. 784-3050. #1—"The Woman in Red." #2—"Sheena."

450. **WHITESTONE-CROSS ISLAND**—Cross Island Pkwy. at 153rd St. 767-2800. #1—"Red Dawn." #2—"The Philadelphia Experiment."

451. **WOODHAVEN-HAVEN**—Jamaica Ave. nr. 80th St. 296-2325. Thru Aug. 23: "Best Defense"; "The Muppets Take Manhattan."

Long Island

(Area Code 516)
Nassau County

500. **BALDWIN-GRAND AVENUE**— 223-2323. #1—"The Karate Kid." #2—"The Woman in Red."

501. **BALDWIN-RKO**— 223-9230. "Meatballs Part II."

502. **BELLEROSE-RKO**— 775-1351. Thru Aug. 21: "The Natural." Beg. Aug. 22: "Once Upon a Time in America."

507. **BETHPAGE-MID-ISLAND**— 796-7500. Program unavailable.

511. **EAST MEADOW-FLICK**— 794-8008. #1—Tent.: "Sheena." #2—Program unavailable.

512. **EAST MEADOW-MEADOWBROOK**— 731-2423. #1—"Tightrope." #2—"The Philadelphia Experiment." #3—Thru Aug. 23: "Purple Rain." Beg. Aug. 24: "The Jigsaw Man." #4—"Cloak and Dagger."

514. **ELMONT-ARGO**— 437-0356. Program unavailable.

517. **FLORAL PARK-RKO FLORAL**— 352-2280. "Tightrope."

518. **FRANKLIN SQUARE-FRANLKIN**— 775-3257. #1—"Red Dawn." #2—"Cloak and Dagger."

519. **GARDEN CITY-RKO ROOSEVELT FIELD**—741-4007. #1—"Gremlins." #2—"Dreamscape." #3—"Indiana Jones and the Temple of Doom."

521. **GARDEN CITY PARK-RKO PARK EAST**—741-8484. "Ghostbusters."

523. **GREAT NECK-SQUIRE**— 466-2020. #1—"Cloak and Dagger." #2—"The Philadelphia Experiment." #3—"Meatballs Part II."

524. **HEWLETT-RKO**— 791-6768. Thru Aug. 21: "The Natural." Beg. Aug. 22: "Once Upon a Time in America."

526. **HICKSVILLE-HICKSVILLE**— 931-0749. #1—"Bachelor Party." #2—"The Philadelphia Experiment."

528. **HICKSVILLE-MID-PLAZA NORTH**— 433-2400. "Revenge of the Nerds." **SOUTH**—"Cloak and Dagger."

529. **LAWRENCE-RKO**— 371-0203. #1—"The Karate Kid." #2—"Indiana Jones and the Temple of Doom." #3—"Ghostbusters."

530. **LEVITTOWN-LEVITTOWN**— 731-0516. #1—Thru Aug. 23: "The Natural." Beg. Aug. 24: "Best Defense"; "Racing With the Moon." #2—Thru Aug. 23: "Star Trek III: The Search for Spock." Beg. Aug. 24: "The Muppets Take Manhattan."

531. **LEVITTOWN-LOEWS NASSAU**— 731-5400. #1—"Ghostbusters." #2—"The Woman in Red." #3—"The Muppets Take Manhattan." #4—"Indiana Jones and the Temple of Doom." #5—"Meatballs Part II." #6—"The Karate Kid."

532. **LONG BEACH-LIDO**— 432-0056. Thru Aug. 23: "The Muppets Take Manhattan"; "The Natural." Beg. Aug. 24: "The Neverending Story."

533. **LYNBROOK-LYNBOOK**— 593-1033. #1—"Red Dawn." #2—Thru Aug. 23: "The Philadelphia Experiment." Beg. Aug. 24: "The Jigsaw Man." #3—"Meatballs Part II." #4—Thru Aug. 23: "Cloak and Dagger." Beg. Aug. 24: "Oxford Blues."

534. **LYNBROOK-STUDIO ONE**— 599-1444. Thru Aug. 23: "Under the Volcano."

535. **MALVERNE-TWIN**— 599-6966. #1—Thru Aug. 23: "Romancing the Stone." Beg. Aug. 24: "Best Defense." #2—Thru Aug. 23: "Star Trek III: The Search for Spock"; "Racing With the Moon." Beg. Aug. 24: "The Muppets Take Manhattan."

536. **MANHASSET-MANHASSET**— 627-7887. #1—Thru Aug. 23: "Bachelor Party." Beg. Aug. 24 (tent.): "L'Eté Meurtrier." #2—"Red Dawn." #3—Thru Aug. 23: "Under the Volcano." Beg. Aug. 24: "The Jigsaw Man."

537. **MANHASSET-RKO CINEMA**— 627-1300. "Another Country."

540. **MASSAPEQUA-PEQUA**— 799-6464. "Ghostbusters."

541. **MASSAPEQUA-THE MOVIES AT SUNRISE MALL**— 795-2244. #1—"Tightrope." #2—"Revenge of the Nerds." #3—"The Karate Kid." #4—"Gremlins." #5—Thru Aug. 23: "Meatballs Part II." Beg. Aug. 24: "Oxford Blues." #6—"Red Dawn." #7—"The Philadelphia Experiment." #8—"Sheena." #9—"The Woman in Red."

543. **MERRICK-HOLIDAY PARK**— 546-1271. #1—Thru Aug. 23 (tent.): "Gremlins." #2—Thru Aug. 23 (tent.): "Ghostbusters."

544. **MERRICK-MALL**— 523-4424. Program unavailable.

545. **NEW HYDE PARK-HERRICKS**— 747-0555. #1—"The Woman in Red." #2—"The Karate Kid."

547. **OCEANSIDE-OCEANSIDE**— 536-7565. #1—Program unavailable. #2—Program unavailable.

548. **OLD BETHPAGE-CINE CAPRI**— 752-1610. "The Natural."

550. **PLAINVIEW-OLD COUNTRY**— 931-4242. #1—"Ghostbusters." #2—"The Woman in Red."

551. **PLAINVIEW-RKO MORTON VILLAGE**—938-2323. "Sheena."

552. **PLAINVIEW-RKO TWIN**— 931-1333. #1—"The Karate Kid." #2—"Indiana Jones and the Temple of Doom."

554. **PORT WASHINGTON-MOVIES**— 944-6200. #1—"Tightrope." #2—"The Woman in Red." #3—"Sheena."

557. **ROCKVILLE CENTRE-RKO FANTASY**—764-8000. "Sheena."

558. **ROCKVILLE CENTRE-RKO TWIN**— 678-3121. #1—"Bachelor Party." #2—"Tightrope."

559. **ROSLYN-ROSLYN**— 621-8488. #1—"Ghostbusters." #2—"The Karate Kid."

561. **SYOSSET-SYOSSET**— 921-5810. #1—Thru Aug. 23: "Meatballs Part II." Beg. Aug. 24: "Oxford Blues." #2—"Dreamscape." #3—"Tightrope."

562. **SYOSSET-UA CINEMA 150**— 364-0700. "Red Dawn."

566. **VALLEY STREAM-RKO GREEN ACRES**—561-2100. #1—"Meatballs Part II." #2—"Revenge of the Nerds." #3—"Dreamscape."

567. **VALLEY STREAM-SUNRISE**— 825-5700. #1—"Tightrope." #2—"Sheena." #3—"Gremlins." #4—"Indiana Jones and the Temple of Doom." #5—"The Karate Kid." #6—"The Philadelphia Experiment." #7—"Ghostbusters." #8—"The Woman in Red." #9—"Purple Rain." #10—Thru Aug. 23: "Cloak and Dagger." Beg. Aug. 24: "Oxford Blues." #11—"Red Dawn."

571. **WANTAGH-RKO**— 781-6969. "Cloak and Dagger."

573. **WESTBURY-DRIVE-IN**— 334-3400. #1—Thru Aug. 23: "Sheena." Beg. Aug. 24: "The Jigsaw Man." #2—"Tightrope." #3—Thru Aug. 23: "Red Dawn." Beg. Aug. 24: "The Philadelphia Experiment."

574. **WESTBURY-WESTBURY**— 333-1911. #1—Thru Aug. 23: "Best Defense." #2—Thru Aug. 23: "Star Trek III: The Search for Spock."

Suffolk County

601. **BABYLON-BABYLON**— 669-3399. Thru Aug. 23: "Cloak and Dagger." Beg. Aug. 24: "The Jigsaw Man."

602. **BABYLON-RKO**— 669-0700. #1—"Dreamscape." #2—"Ghostbusters."

603. **BABYLON-SOUTH BAY**— 587-7676. #1—"Red Dawn." #2—"Purple Rain." #3—"The Woman in Red."

604. **BAY SHORE-CINEMA**— 665-1722. "Revenge of the Nerds."

606. **BAY SHORE-LOEWS SOUTH SHORE MALL**— 666-4000. #1—"Tightrope." #2—"The Philadelphia Experiment."

608. **BAY SHORE-SUNRISE DRIVE-IN**— 665-1111. #1—Thru Aug. 23: "Bachelor Party." Beg. Aug. 24: "Flashpoint." #2—Thru Aug. 23: "The Philadelphia Experiment." Beg. Aug. 24: "The Jigsaw Man."

609. **BRENTWOOD-BRENTWOOD**— 273-3900. Thru Aug. 23: "The Jungle Book." Beg. Aug. 24: "The Muppets Take Manhattan."

612. **CENTER MORICHES-CENTER**— 878-2100. Thru Aug. 23: "Best Defense."

613. **CENTEREACH-CENTEREACH**— 588-0088. "Bachelor Party."

614. **COMMACK-DRIVE-IN**— 499-2900. Thru Aug. 23: "Bachelor Party." Beg. Aug. 24: "The Jigsaw Man."

616. **COMMACK-MULTIPLEX**— 462-6953. #1—Thru Aug. 23: "Gremlins." Beg. Aug. 24: "Oxford Blues." #2—"Purple Rain." #3—"Sheena." #4—"Cloak and Dagger." #5—"The Karate Kid." #6—"Indiana Jones and the Temple of Doom." #7—"Red Dawn." #8—"The Woman in Red." #9—"Tightrope." #10—"Meatballs Part II." #11—"The Muppets Take Manhattan."

617. **COMMACK-RKO**— 499-4545. #1—"Ghostbusters." #2—"Revenge of the Nerds."

618. **COPIAGUE-JOHNNY ALL-WEATHER DRIVE-IN**— 842-4258. Thru Aug. 23: "Tightrope." Beg. Aug. 24: "Sheena."

621. **CORAM-PINE**— 698-6442. #1—"Red Dawn." #2—"Meatballs Part II."

622. **DEER PARK-DEER PARK**— 667-2440. "Ghostbusters."

625. **EAST HAMPTON-CINEMAS**— 324-0448. #1—"Tightrope." #2—"Red Dawn." #3—"Ghost-

busters." #4—Thru Aug. 23: "The Philadelphia Experiment." Beg. Aug. 24: "Oxford Blues." #5—Thru Aug. 23: "Revenge of the Nerds." Beg. Aug. 24: "The Jigsaw Man." #6—Thru Aug. 23: "Cloak and Dagger."

626. **EAST NORTHPORT-LARKFIELD—** 261-0043. "Red Dawn."

627. **EAST SETAUKET-RKO FOX—** 473-2400. "Meatballs Part II."

628. **ELWOOD-ELWOOD—** 499-7800. #1—"The Philadelphia Experiment." #2—"Cloak and Dagger."

629. **FARMINGVILLE-COLLEGE PLAZA—** 698-2200. #1—"Sheena." #2—Thru Aug. 23: "The Woman in Red." Beg. Aug. 24: "Oxford Blues."

630. **GREENPORT-GREENPORT—** 477-0500. Thru Aug. 23: "Bachelor Party." Beg. Aug. 24: "Ghostbusters."

632. **HUNTINGTON-RKO SHORE—** 421-5200. #1—"Ghostbusters." #2—Thru Aug. 23: "Sheena." Beg. Aug. 24: "The Jigsaw Man." #3—"Meatballs Part II." #4—"Revenge of the Nerds."

633. **HUNTINGTON-RKO WHITMAN—** 423-1300. "Tightrope."

634. **HUNTINGTON-RKO YORK—** 421-3911. "Cloak and Dagger."

635. **ISLIP-ISLIP—** 581-5200. #1—"Sheena." #2—"Red Dawn." #3—"Ghostbusters."

637. **LAKE GROVE-RKO SMITH HAVEN MALL—** 724-9550. "Tightrope."

638. **LAKE RONKONKOMA-LAKESIDE—** 981-7100. Thru Aug. 23: "Best Defense."

639. **LINDENHURST-LINDENHURST—** 888-5400. Thru Aug. 23: "The Jungle Book." Beg. Aug. 24: "The Muppets Take Manhattan."

640. **MATTITUCK-MATTITUCK—** 298-4405. #1—"Red Dawn." #2—"Sheena." #3—"Purple Rain."

641. **MONTAUK-THE MOVIES—** 668-2393. Program unavailable.

642. **NESCONSET-SMITHTOWN ALL-WEATHER INDOOR—** 265-8118. Thru Aug. 23: "Cloak and Dagger." Beg. Aug. 24: "The Jigsaw Man." **OUTDOOR—**Thru Aug. 23: "The Philadelphia Experiment." Beg. Aug. 24 (tent.): "Red Dawn."

643. **NORTH BABYLON-NORTH BABYLON—** 667-2495. #1—"Sheena." #2—"Meatballs Part II."

644. **NORTHPORT-NORTHPORT—** 261-8600. Thru Aug. 23: "The Jungle Book." Beg. Aug. 24: "The Muppets Take Manhattan."

645. **OAKDALE-OAKDALE—** 589-8118. Thru Aug. 23: "Best Defense." Beg. Aug. 24: "The Karate Kid."

646. **OCEAN BEACH-COMMUNITY—** 583-5184. Program unavailable.

648. **PATCHOGUE-PATCHOGUE—** 475-0601. #1—"Red Dawn." #2—"Tightrope." #3—Tent.: "Purple Rain."

649. **PATCHOGUE-RKO PLAZA—** 475-5225. #1—"Ghostbusters." #2—Thru Aug. 23: "Cloak and Dagger." Beg. Aug. 24: "The Jigsaw Man."

650. **PATCHOGUE-SUNRISE ALL-WEATHER INDOOR—** 363-7200. "Dreamscape." **OUTDOOR—** Thru Aug. 23: "Meatballs Part II." Beg. Aug. 24: "The Jigsaw Man."

651. **PATCHOGUE-SUNWAVE—** 475-7766. #1—"The Philadelphia Experiment." #2—"Gremlins."

653. **PORT JEFFERSON-MINI EAST—** 928-6555. "Tightrope." **WEST—**"Cloak and Dagger."

654. **PORT JEFFERSON STATION-RKO BROOKHAVEN—** 473-1200. Thru Aug. 21: "The Natural." Beg. Aug. 22: "Once Upon a Time in America."

655. **RIVERHEAD-SUFFOLK—** 727-3133. "Gremlins."

656. **ROCKY POINT-DRIVE-IN—** 744-8900. "Ghostbusters."

657. **SAG HARBOR-SAG HARBOR—** 725-0010. Thru Aug. 23: "El Norte." Beg. Aug. 24: "L'Eté Meurtrier."

658. **SAYVILLE-SAYVILLE—** 589-0232. #1—"Sheena." #2—"The Karate Kid." #3—"The Woman in Red."

659. **SHIRLEY-DRIVE-IN—** 281-5444. Thru Aug. 23: "Red Dawn." Beg. Aug. 24: "Tightrope."

660. **SHIRLEY-TWIN—** 281-4466. #1—Thru Aug. 23: "Best Defense." Beg. Aug. 24: "The Neverending Story." #2—"Bachelor Party."

662. **SMITHTOWN-SMITHTOWN—** 265-1551. "Dreamscape."

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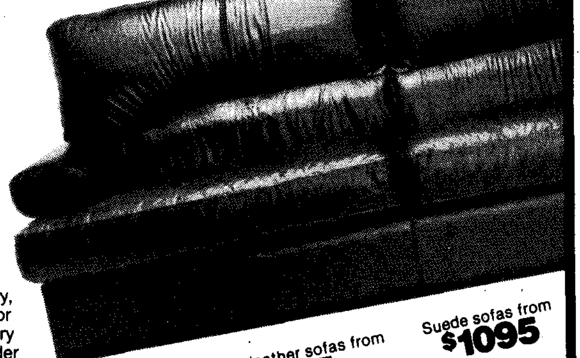

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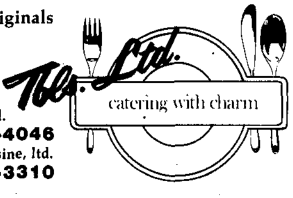

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663. **SOUTHAMPTON-SOUTHAMPTON—** 283-1300. #1—"The Woman in Red." #2—"Sheena." #3—"Indiana Jones and the Temple of Doom."

664. **STONY BROOK-LOEWS—** 751-2300. #1—"Ghostbusters." #2—"Top Secret!" #3—"The Woman in Red."

666. **WEST ISLIP-TWIN—** 669-2626. #1—"The Karate Kid." #2—"Bachelor Party."

667. **WESTHAMPTON-HAMPTON ARTS—** 288-2600. #1—"Sheena." #2—"Purple Rain."

668. **WESTHAMPTON-WESTHAMPTON—** 288-1500. "Dreamscape."

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700. **BEDFORD VILLAGE-BEDFORD PLAYHOUSE—** 234-7300. #1—Thru Aug. 23: "Meatballs Part II." Beg. Aug. 24: "Oxford Blues." #2—"The Woman in Red."

701. **BEDFORD VILLAGE-CINEMA 22—** 234-9577. "Tightrope."

702. **BRONXVILLE-BRONXVILLE—** 961-4030. #1—"Ghostbusters." #2—"The Philadelphia Experiment." #3—Tent.: "The Karate Kid."

705. **GREENBURGH-CINEMA 100—** 946-4680. #1—"Sheena." #2—"Meatballs Part II."

707. **HARRISON-SILVER SCREEN—** 835-2961. Thru Aug. 21: "Les Compères." Aug. 22-24: "Moscow on the Hudson"; "Tootsie." Aug. 25-28: "Privates on Parade."

708. **HARTSDALE-CINEMA—** 428-2200. #1—"The Woman in Red." #2—Thru Aug. 23: "Cloak and Dagger." Beg. Aug. 24: "Oxford Blues." #3—"Bachelor Party." #4—"Ghostbusters."

709. **LARCHMONT-PLAYHOUSE—** 834-3001. Thru Aug. 23: "Red Dawn." Beg. Aug. 24: "The Jigsaw Man."

710. **MAMARONECK-PLAYHOUSE—** 698-2200. #1—"Tightrope." #2—Thru Aug. 23: "Meatballs Part II"; "The Muppets Take Manhattan." Beg. Aug. 24: "Red Dawn." #3—"Sheena." #4—Thru Aug. 23: "Cloak and Dagger." Beg. Aug. 24: "Oxford Blues."

711. **MOUNT KISCO-MOUNT KISCO—** 666-6900. #1—"Sheena." #2—"Ghostbusters."

714. **NEW ROCHELLE-RKO PROCTORS—** 632-1100. #1—"Gremlins." #2—"Meatballs Part II." #3—"Sheena." #4—Thru Aug. 23: "Purple Rain." Beg. Aug. 24: "The Jigsaw Man." #5—"Cloak and Dagger." #6—"Red Dawn." #7—"Ghostbusters."

715. **NEW ROCHELLE-TOWN—** 632-4000. "Tightrope."

716. **OSSINING-ARCADIAN—** 941-5200. #1—Thru Aug. 23 (tent.): "Cloak and Dagger." #2—Tent.: "Sheena."

717. **PEEKSKILL-BEACH—** 737-6262. #1—"The Woman in Red." #2—"Red Dawn." #3—"Ghostbusters." #4—"Revenge of the Nerds."

719. **PEEKSKILL-WESTCHESTER MALL—** 528-8822. #1—"Sheena." #2—"Tightrope." #3—Thru Aug. 23: "The Philadelphia Experiment." Beg. Aug. 24: "Oxford Blues." #4—"Dreamscape."

720. **PELHAM-PICTURE HOUSE—** 738-3160. Program unavailable.

721. **PLEASANTVILLE-ROME—** 769-0720. #1—Thru Aug. 23 (tent.): "Red Dawn." #2—Thru Aug. 23 (tent.): "Top Secret!"

722. **RYE-RYE RIDGE—** 939-8177. #1—"The Philadelphia Experiment." #2—"The Woman in Red."

723. **SCARSDALE-FINE ARTS—** 723-6699. Thru Aug. 23: "Under the Volcano." Beg. Aug. 24: "Another Country."

724. **SCARSDALE-PLAZA—** 725-0078. Thru Aug. 23: "The Muppets Take Manhattan." Beg. Aug. 24: "The Karate Kid."

727. **WHITE PLAINS-GALLERIA—** 997-8198. #1—"Tightrope." #2—"Revenge of the Nerds."

728. **WHITE PLAINS-UA CINEMA—** 946-2820. "Dreamscape."

730. **YONKERS-CENTRAL PLAZA—** 793-3232. #1—"Red Dawn." #2—"Dreamscape."

731. **YONKERS-KENT—** 237-3440. #1—"Sheena." #2—Thru Aug. 23: "Meatballs Part II." Beg. Aug. 24: "The Muppets Take Manhattan."

732. **YONKERS-MOVIELAND—** 793-0002. #1—"Purple Rain." #2—"Revenge of the Nerds." #3—"Tightrope." #4—"Cloak and Dagger."

733. **YONKERS-PARK HILL—** 969-4477. #1—"Sheena." #2—"Red Dawn." #3—"The Philadelphia Experiment."

735. **YORKTOWN HEIGHTS-TRIANGLE—** 245-7555. #1—"Cloak and Dagger." #2—"Meatballs Part II."

Rockland County

740. **BLAUVELT-NYACK DRIVE-IN—** 358-1844. "Tightrope"; "Sudden Impact."

742. **MONSEY-ROCKLAND DRIVE-IN—** 356-4040. "The Woman in Red"; "Young Frankenstein."

743. **NANUET-MALL—** 623-6336. Program unavailable.

744. **NANUET-ROUTE 59—** 623-3355. "Red Dawn."

745. **NANUET-THE MOVIES—** 623-0211. #1—"Sheena." #2—"Ghostbusters." #3—"Meatballs Part II." #4—"Purple Rain." #5—"The Muppets Take Manhattan." #6—"The Woman in Red." #7—"The Karate Kid."

746. **NEW CITY-TOWN—** 634-5100. #1—"Sheena." #2—"Tightrope."

747. **NEW CITY-UA CINEMA 304—** 634-8200. #1—"Revenge of the Nerds." #2—Thru Aug. 23: "Cloak and Dagger." Beg. Aug. 24: "The Jigsaw Man."

748. **NYACK-CINEMA EAST—** 358-6631. "The Philadelphia Experiment."

750. **ORANGEBURG-303 DRIVE-IN—** 359-2021. Thru Aug. 23: "Red Dawn"; "WarGames."

751. **PEARL RIVER-CENTRAL—** 735-2530. "Bachelor Party."

752. **PEARL RIVER-PEARL RIVER—** 735-6500. "Cloak and Dagger."

754. **SPRING VALLEY-CINEMA 45—** 352-1445. "Dreamscape."

755. **STONY POINT-9 W CINEMA—** 942-0303. "The Woman in Red."

756. **SUFFERN-LAFAYETTE—** 357-6030. "Indiana Jones and the Temple of Doom."

758. **WEST HAVERSTRAW-PLAZA—** 947-2220. "Meatballs Part II."

Connecticut

(Area Code 203)
Fairfield County

772. **BRIDGEPORT-RKO MERRITT—** 372-3013. #1—"Revenge of the Nerds." #2—"Dreamscape."

773. **BROOKFIELD-FINE ARTS—** 775-0070. #1—"Revenge of the Nerds." #2—"Cloak and Dagger."

774. **DANBURY-CINE—** 743-2200. #1—"The Woman in Red." #2—"The Karate Kid." #3—"The Philadelphia Experiment."

775. **DANBURY-CINEMA—** 748-2923. #1—"Tightrope." #2—"Ghostbusters."

777. **DANBURY-PALACE—** 748-7496. #1—"Red Dawn." #2—"Sheena." #3—Thru Aug. 23: "Meatballs Part II." Beg. Aug. 24: "Oxford Blues."

778. **DARIEN-PLAYHOUSE—** 655-0100. Thru Aug. 23: "The Karate Kid." Beg. Aug. 24: "Dreamscape."

779. **FAIRFIELD-COMMUNITY—** 255-6555. #1—"The Karate Kid." #2—"Red Dawn."

780. **FAIRFIELD-COUNTY—** 334-1411. "Sheena."

781. **GREENWICH-CINEMA—** 869-6030. #1—"Revenge of the Nerds." #2—"Cloak and Dagger."

782. **GREENWICH-PLAZA—** 869-4030. #1—"The Karate Kid." #2—"Gremlins." #3—"The Woman in Red."

783. **NEW CANAAN-PLAYHOUSE—** 966-0600. "Ghostbusters."

784. **NORWALK-CINEMA—** 838-4504. #1—"Red Dawn." #2—"The Woman in Red."

785. **NORWALK-NORWALK—** 866-9202. "Sheena."

788. **SOUTH NORWALK-SONO—** 866-9202. Thru Aug. 21: "The Revolt of Job"; "Ways in the Night." Aug. 22-24: "The Night of the Shooting Stars"; "Three Brothers." Aug. 25-28: "Le Crabe Tambour."

789. **SPRINGDALE-STATE—** 325-0250. "Indiana Jones and the Temple of Doom."

790. **STAMFORD-AVON—** 324-9205. #1—Thru Aug. 23: "Meatballs Part II." Beg. Aug. 24: "Oxford Blues." #2—"Sheena."

791. **STAMFORD-CINEMA—** 324-3100. #1—"Red Dawn." #2—"Ghostbusters." #3—"Purple Rain."

792. **STAMFORD-PARK PLACE—** 323-1600. #1—Thru Aug. 23: "Erendira." #2—Thru Aug. 23: "Bachelor Party."

793. **STAMFORD-RIDGEWAY—** 323-5000. #1—"Tightrope." #2—"The Philadelphia Experiment."

794. **TRUMBULL-TRANS-LUX—** 374-0462. #1—"Ghostbusters." #2—"Tightrope." #3—"Red Dawn."

795. **WESTPORT-FINE ARTS—** 227-3324. #1—"Ghostbusters." #2—"Revenge of the Nerds." #3—227-9619. "Purple Rain." #4—226-6666. "Dreamscape."

796. **WESTPORT-POST—** 227-0500. "Cloak and Dagger."

798. **WILTON-CINEMA—** 762-5678. "Tightrope."

New Jersey

(Area Code 201)
Hudson County

800. **ARLINGTON-LINCOLN—** 997-6873. #1—"Ghostbusters." #2—"The Woman in Red." #3—"Sheena."

801. **HARRISON-WARNER—** 482-8550. #1—"Tightrope." #2—"Red Dawn."

803. **JERSEY CITY-HUDSON PLAZA—** 433-1100. #1—Program unavailable. #2—"The Woman in Red."

804. **JERSEY CITY-LOEWS—** 653-4600. #1—"The Philadelphia Experiment." #2—"Ghostbusters." #3—"Sheena."

805. **JERSEY CITY-STATE—** 653-5200. #1—"Red Dawn." #2—Thru Aug. 23: "Purple Rain." Beg. Aug. 24: "The Jigsaw Man." #3—"Tightrope." #4—Tent.: "Meatballs Part II."

806. **SECAUCUS-LOEWS HARMON COVE—** 866-1000. #1—"Sheena." #2—"Tightrope." #3—"Ghostbusters." #4—"The Karate Kid."

807. **SECAUCUS-LOEWS MEADOW—** 866-6161. #1—"The Philadelphia Experiment." #2—"Gremlins." #3—"Purple Rain"; "The Muppets Take Manhattan." #4—"Cloak and Dagger." #5—"Red Dawn." #6—"The Woman in Red."

809. **WEST NEW YORK-MAYFAIR—** 865-2010. Thru Aug. 23: "The Muppets Take Manhattan"; "The Natural." Beg. Aug. 24: "The Neverending Story."

Essex County

810. **BLOOMFIELD-CENTER—** 748-7900. "Ghostbusters."

811. **BLOOMFIELD-RKO ROYAL—** 748-3555. #1—"The Woman in Red." #2—"Gremlins."

813. **CEDAR GROVE-CINEMA 23—** 239-1462. "Red Dawn."

817. **LIVINGSTON-COLONY—** 992-0800. Thru Aug. 23: "The Philadelphia Experiment." Beg. Aug. 24: "The Jigsaw Man."

818. **MAPLEWOOD-MAPLEWOOD—** 763-3100. "Ghostbusters."

819. **MILLBURN-RKO—** 376-0800. #1—"Red Dawn." #2—"Cloak and Dagger."

821. **MONTCLAIR-CLARIDGE—** 746-5564. #1—Thru Aug. 23: "Cloak and Dagger." Beg. Aug. 24: "Oxford Blues." #2—Thru Aug. 23: "The Karate Kid." Beg. Aug. 24: "The Jigsaw Man." #3—"Sheena."

822. **MONTCLAIR-WELLMONT—** 783-9500. #1—"The Philadelphia Experiment." #2—"Tightrope." #3—"Purple Rain."

825. **NUTLEY-FRANKLIN—** 667-1777. #1—"Red Dawn." #2—"Sheena." #3—Thru Aug. 23: "Meatballs Part II." Beg. Aug. 24: "Oxford Blues."

827. **UPPER MONTCLAIR-BELLEVUE—** 744-1455. #1—"Ghostbusters." #2—"Dreamscape." #3—"Bachelor Party."

828. **VERONA-VERONA—** 239-0880. "Meatballs Part II"; "The Muppets Take Manhattan."

830. **WEST ORANGE-ESSEX GREEN—** 731-7755. #1—"Tightrope." #2—"Revenge of the Nerds." #3—"The Woman in Red."

Union County

840. **BERKELEY HEIGHTS-BERKELEY**— 464-8888. Thru Aug. 23: "The Muppets Take Manhattan"; "The Natural."

841. **CRANFORD-RKO**— 276-9120. #1—"The Karate Kid." #2—"Sheena."

842. **ELIZABETH-ELMORA**— 352-3483. "Sheena."

846. **LINDEN-TWIN**— 925-9787. #1—Thru Aug. 23: "Red Dawn." Beg. Aug. 24 (tent.): "Oxford Blues." #2—Thru Aug. 23: "Meatballs Part II." Beg. Aug. 24 (tent.): "Savage Streets."

848. **ROSELLE PARK-PARK**— 245-0358. Thru Aug. 23: "Rhinestone." Beg. Aug. 24: "Oxford Blues."

849. **SUMMIT-STRAND**— 273-3900. "The Woman in Red."

851. **UNION-FIVE POINTS**— 964-3466. "Tightrope."

852. **UNION-LOST PICTURE SHOW**— 964-4497. "The Philadelphia Experiment."

854. **UNION-RKO**— 686-4373. #1—"Ghostbusters." #2—"Bachelor Party."

857. **WESTFIELD-RIALTO**— 232-1288. #1—"The Philadelphia Experiment." #2—Thru Aug. 23: "Cloak and Dagger." Beg. Aug. 24: "Oxford Blues." #3—Thru Aug. 23: "Meatballs Part II"; "The Muppets Take Manhattan." Beg. Aug. 24: "The Jigsaw Man."

858. **WESTFIELD-TWIN**— 654-4720. #1—"The Woman in Red." #2—"Gremlins."

Bergen County

860. **BERGENFIELD-BERGENFIELD**— 385-1600. Thru Aug. 23: "Meatballs Part II." Beg. Aug. 24: "Oxford Blues."

861. **CLOSTER-CLOSTER**— 768-8800. "The Woman in Red."

862. **EDGEWATER-LOEWS SHOWBOAT**— 941-3660. #1—"The Philadelphia Experiment." #2—"Sheena." #3—"Purple Rain." #4—"The Woman in Red."

863. **EMERSON-TOWN**— 261-1000. "Ghostbusters."

864. **FAIR LAWN-HYWAY**— 796-1717. #1—Thru Aug. 23: "Cloak and Dagger." Beg. Aug. 24: "The Jigsaw Man." #2—"The Philadelphia Experiment."

866. **FAIRVIEW-TWIN**— 941-2424. #1—"Meatballs Part II." #2—"Cloak and Dagger."

867. **FORT LEE-LINWOOD**— 944-6900. #1—"Tightrope." #2—"Red Dawn."

868. **FORT LEE-SHARON**— 224-0202. Program unavailable.

873. **OAKLAND-TWIN**— 337-4478. #1—"Ghostbusters." #2—"Tightrope."

875. **PARAMUS-BERGEN MALL**— 845-4449. "The Philadelphia Experiment."

876. **PARAMUS-CINEMA 35**— 845-5070. "Cloak and Dagger."

878. **PARAMUS-RKO ROUTE 4**— 487-7909. #1—"Revenge of the Nerds." #2—"Meatballs Part II." #3—"Indiana Jones and the Temple of Doom." #4—"Bachelor Party." #5—"Red Dawn." #6—"Dreamscape." #7—"Sheena." #8—"Ghostbusters." #9—"The Woman in Red." #10—"Tightrope."

879. **PARAMUS-RKO ROUTE 17**— 843-3830. #1—"The Karate Kid." #2—"Purple Rain." #3—"Gremlins."

880. **RAMSEY-CINEMA**— 825-2090. Thru Aug. 23 (tent.): "Meatballs Part II." Beg. Aug. 24: "Oxford Blues."

882. **RIDGEFIELD PARK-RIALTO**— 641-2115. "The Woman in Red."

883. **RIDGEWOOD-RKO WARNER**— 444-1234. #1—"Sheena." #2—"Ghostbusters." #3—"The Karate Kid." #4—"Indiana Jones and the Temple of Doom."

885. **RUTHERFORD-WILLIAMS CENTER**— 933-3700. #1—Thru Aug. 23: "Romancing the Stone." #2—Thru Aug. 23: "The Muppets Take Manhattan."

886. **TEANECK-MOVIE CITY**— 836-3334. #1—Thru Aug. 23: "The Muppets Take Manhattan." #2—Thru Aug. 23: "Romancing the Stone." #3—Thru Aug. 23: "Best Defense." #4—Thru Aug. 23: "Cloak and Dagger." #5—"Kuni Lemel in Tel Aviv." #6—Thru Aug. 23:"Entre Nous."

887. **TENAFLY-BERGEN**— 567-0004. "Sheena."

889. **WESTWOOD - PASCACK** — 664 - 3200. "Red Dawn."

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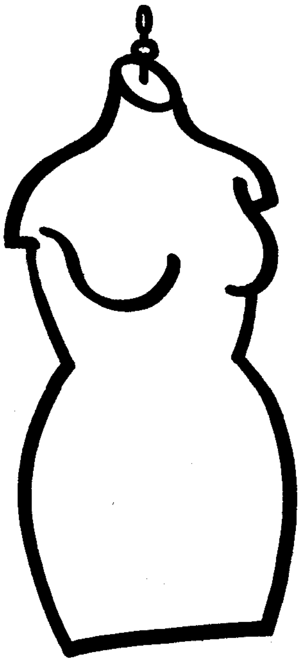

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Brief Reviews

This index includes most, but not necessarily all, films currently playing. Film titles are arranged alphabetically, and the numbers following the capsule reviews refer to the theater numbers in the program-listing pages that precede this section.

MPAA RATING GUIDE	
G:	General Audiences. All ages admitted
PG:	Parental Guidance Suggested. Some material may not be suitable for children.
PG-13:	Parents are strongly cautioned to give special guidance for children under 13. Some material may be inappropriate for young children.
R:	Restricted. Under 17 requires accompanying parent or adult guardian.
X:	No one under 17 admitted.

New Films

★ New films recommended by *New York*'s critic.

AFTER THE REHEARSAL—(1hr. 12m., '84) In Swedish, Eng. subtitles. Turgid Ingmar Bergman chamber movie. Erland Josephson plays Vogler, a famous theater director modeled after Bergman himself, Ingrid Thulin an aging star and former mistress of Vogler, Lena Olin a rising young actress who would *like* to be Vogler's mistress. All three characters speak in that peculiarly overexplicit, agonized jargon that is Bergman's unfortunate contribution to the solemnity of our times. As the two women take turns demanding approval and love, Vogler makes speeches about the limits of his role as director and tries (unsuccessfully) to avoid getting sexually involved. Since the movie offers a partial view of Bergman's relations with the famous actresses who have worked in his theater and film productions, become his mistresses, and borne his children, the material must be seen as both a confession and an act of self-justification. Made for television, the movie has largely been shot in tight close-up and is often difficult to endure. We're so close to the actors we can see little more than the mechanics of acting. R. 86

ANOTHER COUNTRY—(1hr. 30m., '84) Julian Mitchell, adapting his 1981 London stage success, has tried to re-create the moral atmosphere of the Eton-Harrow-Winchester world of the early 1930s—the atmosphere of beauty, privilege, and hypocrisy that drove an upper-class homosexual like Guy Burgess (called Guy Bennett in the movie) into becoming a Soviet agent. Eager to be selected to the Gods (the school's elite society), Guy (Rupert Everett) makes the social error of falling seriously in love with another boy. And so he is censured by friends and rivals, many of whom, in traditional British public-school style, have fleetingly engaged in sexual play with boys themselves. But did Burgess really take the little world of school politics and status so seriously? The movie is anything but convincing as an explanation of a career like Burgess's, but it's still absorbing—handsome to look at, well written, deftly played. Dir. Marek Kanievska. R. 62, 537, 723

ANOTHER TIME, ANOTHER PLACE—(1hr. 41m., '84) During World War II, a young married woman in an isolated Scottish farming community falls passionately in love with an Italian prisoner of war. With Phyllis Logan, Giovanni Mauriello, Paul Young. Dir. Michael Radford. R. 86

BACHELOR PARTY—(1hr. 51m., '84) A young man's friends give him a pre-nuptial bash that he and his bride-to-be will never forget. With Tom Hanks, Adrian Zmed, William Tepper, Tawny Kitaen. Dir. Neal Israel. R. 32, 100, 234, 416, 526, 536, 558, 608, 613, 614, 630, 660, 666, 708, 751, 792, 827, 854, 878

BEST DEFENSE—(1hr. 34m., '84) A screwball comedy about a weapons system invented by an engineer and tested by a U.S. Army lieutenant. With Dudley Moore, Eddie Murphy, Kate Capshaw, Helen Shaver. Dir. Willard Huyck. R. 11, 38, 99, 436, 443, 451, 530, 535, 574, 612, 638, 645, 660, 886

BOSTONIANS, THE—(2hrs. '84) Henry James's masterly novel—one of the most brilliant American books—has been made into a tame and solemn movie by the inescapable trio of Ismail Merchant (producer), James Ivory (director), and Ruth Prawer Jhabvala (screenwriter). The wealthy feminist Olive Chancellor (Vanessa Redgrave), an example of Boston earnestness and refinement at its most life-denying, does battle with the romantic reactionary Southerner, Basil Ransom (Christopher Reeve). Both of them strive to dominate and possess Verena Tarrant (Madeleine Potter), a beautiful, vibrant young woman with an almost supernatural gift for public speaking. In the novel, James satirizes both sides, but the glittering malice that makes the book so entertaining is hardly present in the movie, and though the Back Bay and New York interiors are beautifully furnished and lighted, one grows weary. When the story moves to Cape Cod, the suffering of Olive, a repressed lesbian, gains in interest and pathos now that it has physical expression—Redgrave, who is marvelous, extends her magnificent arms and neck. Christopher Reeve, however, is too smooth and pleased with himself, and Madeleine Potter, coy and pert, is a disaster as Verena. With Nancy Marchand and Jessica Tandy. Cinematography by Walter Lassally. 62

CAL—(1hr. 42m., '84) A Catholic teenager in Northern Ireland becomes caught up in events and circumstances over which he has little or no control. With Helen Mirren, John Lynch, Donal McCann, John Kavanagh, Ray McAnally. Music by Mark Knopfler. Dir. Pat O'Connor. R. 70

CAREFUL HE MIGHT HEAR YOU—(1hr. 56m., '83) In Australia in the 1930s, a young boy becomes a pawn in an angry custody battle between two of his late mother's sisters. With Wendy Hughes, Robyn Nevin, John Hargreaves, Nicholas Gledhill. Dir. Carl Schultz. 56

CLOAK AND DAGGER—(1hr. 40m., '84) A young boy with a superheroic friend and an active imagination accidentally stumbles across an espionage plot. With Henry Thomas, Dabney Coleman, Michael Murphy. Dir. Richard Franklin. PG. 37, 70, 82, 97, 109, 118, 201, 235, 306, 407, 413, 418, 422, 428,439, 512, 518, 523, 528, 533, 567, 571, 601, 616, 625, 628, 634, 642, 649, 653, 708, 710, 714, 716, 732, 735, 747, 752, 773, 781, 796, 807, 819, 821, 857, 864, 866, 876, 886

DREAMSCAPE—(1hr. 38m., '84) A young man with psychic powers discovers a fantastic world of adventure when he learns how to enter other people's dreams. With Dennis Quaid, Kate Capshaw, Max Von Sydow, Christopher Plummer, Eddie Albert, David Patrick Kelly. Dir. Joseph Ruben. PG-13. 30, 54,100, 208, 234, 308, 407, 413, 519, 561, 566, 601, 650, 662, 668, 719, 728, 730, 754, 772, 778, 795, 827, 878

★ **ENTRE NOUS**—(1hr. 50m., '84) In French, Eng. subtitles. Diane Kurys's superb new movie is about two women who make unsuitable marriages during World War II and then, meeting for the first time in 1952, become such close friends that the marriages dissolve. Lena (Isabelle Huppert), having accepted the legionnaire Michel (Guy Marchand) just before deportation to Auschwitz, has escaped with him to Italy, and settled in Lyons. Madeleine (Miou-Miou), losing her first husband in a scuffle between Fascists and partisans, marries the crumb-bum actor and fence Costa (Jean-Pierre Bacri), and settles into a meaningless life. When the two women meet, they escape into greater femininity; they dote on intimacy, secrets, clothes, taste, and they begin to shut their husbands out. Cruelty (largely unconscious) is part of the movie's moral toughness. As the limited Michel, whose woman just drifts away from him, Guy Marchand gives a full-scale tragic performance. PG. 88, 886

ERENDIRA—(1hr. 39m., '84) In Spanish, Eng. subtitles. In a world both magical and real, a strange old woman forces her beautiful fourteen-year-old granddaughter into prostitution and travels with her throughout the countryside. Story and screenplay by Gabriel Garcia Marquez. With Irene Papas, Claudia Ohana. Dir. Ruy Guerra. 16, 792

★ **FIRST NAME: CARMEN**—(1hr. 25m., '84) In French, Eng. subtitles. In this modern retelling of the Carmen story, Jean-Luc Godard and his collaborator, screenwriter Anne-Marie Miéville, have captured the essence of erotic feverishness. The very young Dutch actress Maruschka Detmers, who has arrived at that time in her life when nothing but sex seems to be going on in her face, plays Carmen X, a girl with vague plans to rob banks and kidnap millionaires. In the middle of a heist, Carmen makes a bank guard, Joseph (Jacques Bonnaffé), into an accomplice, and he becomes her lover and patsy. Together they shack up in a seaside apartment belonging to an ill, out-of-it film director called Jean-Luc Godard (and played, in a muzzy trance, by Godard himself). Godard poses the lovers in silhouette, near the windows, and Raoul Coutard's cinematography is soft and shadowy; some of the most palpably sexual moments are merely long-held shots of the lovers standing near each other and not speaking. Meanwhile, the music—not Bizet, but Beethoven's string quartets—binds together the moods of languor and violent arousal. The movie isn't pornographic; there's no culmination, no release, just desire as obsession and doom, alternating with comical, bumbling scenes of violence. An odd, unsettling movie, fitfully very powerful. 86

4TH MAN, THE—(1hr. 44m., '84) In Dutch, Eng. subtitles. The Dutch director Paul Verhoeven has taken a juicy premise and mucked it up with pretentious religious imagery. The movie is about a writer of gothic thrillers who has an affair with a mysterious and beautiful woman because he wants to get close to the woman's regular lover, a man whose picture he sees in her bedroom. As the writer, Jeroen Krabbé is amusingly swinish; he has some of the ratlike intensity of Dirk Bogarde in his glory days, but more body and fewer manners. Renée Soutendijk is beautiful as the slightly androgynous blonde mystery lady, but she has an impossible role—she's a temptress, it turns out, who lures men to their death. The blasphemous Catholic imagery—spiders crawling across crucifixes, Christ turned into a naked young man, and so on—is probably intended to shock, but giggling is a more comfortable response. Intermittently, the movie can be enjoyed as fancy erotic trash, but only intermittently. 55

★ **GHOSTBUSTERS**—(1hr. 45m., '84) It cost $30-million, yet it's loose and silly with plenty of room for scattershot parodies, riffs, skit humor, and what amounts to a running commentary on the entire gigantic production by Bill Murray. Written by Dan Aykroyd and Harold Ramis, directed by Ivan Reitman, starring Murray, Aykroyd, Ramis, and Sigourney Weaver, this mock horror film is convulsively funny, a comedy classic with performer's rhythm as powerfully idiosyncratic as that of the best Marx Brothers or W. C. Fields movies. It's New York, in the present, and the apocalypse is at hand. The stone gargoyles atop an Egyptian Art Deco building on Central Park West are developing real talons; little green ghosts are scarfing up food left on trays in the corridors of posh hotels; in the apartment of Sigourney Weaver, a musician, eggs pop out of their carton and cook sunny side up. Meanwhile, three professors thrown out of Columbia go into business for themselves as the "ghostbusters," venturing forth in a Caddy ambulance to subdue unruly poltergeists. The special effects are hilarious—intentionally cheesy, which gives you a second to get ready, turning fear to laughter. Featuring a brilliant performance by Murray as a libidinous scoundrel who meets his match in Sigourney Weaver's apartment. PG. 6, 24, 33, 72, 92, 109, 118, 205,213, 223, 234, 237, 303, 401, 402, 410, 412, 419, 521, 529, 531, 540, 543, 550, 559,567, 602, 617, 622, 625, 630, 632, 635, 649, 656, 664, 702, 708, 711, 714, 717, 745, 775, 783, 791, 794, 795, 800, 804, 806, 810, 818,827, 854, 863, 873, 878, 883

★ **GODS MUST BE CRAZY, THE**—(1hr. 49m., '84) An amiable, shaggy-dog-story-type comedy, written and directed by Jamie Uys, a South African who makes friendly jokes about the outside absurdities and discontinuities of African life. In the pseudo-documentary opening, we see footage of the Bushmen who live in the Kalahari Desert of Botswana, a gentle people whose peaceful lives are disrupted when a pilot carelessly drops a Coke bottle from his cockpit. The Bushmen think the smooth, hard, useful object is a gift from the gods, and begin squabbling over it. When their leader, Xi, decides to throw it off the end of the world, he moves to the edge of the desert, where he encounters the representatives of "superior" white civilization, including a burly microbiologist who turns into a bumbling fool around women; a beautiful blond schoolteacher heading for a new assignment in the bush; and a bunch of shockingly lazy Communist guerrillas (they play cards a lot). Director Uys mixes anthropological comedy and slapstick; he knows his Harold Lloyd and his Keystone Kops. Some of the gags are not of a very high order, but Uys keeps them coming, and he makes use of everything he's got. With Marius Weyers, Sandra Prinsloo, and the Bushman N!xau. PG. 73

GREMLINS—(1hr. 45m., '84) Ghoulishly witty but finally empty-headed horror film. A generous, thoughtful daddy (Hoyt Axton) buys a Christmas present for his son—a harmless, furry little creature found in a Chinatown junk shop. But the son, Billy (Zach Galligan) and his family inadvertently shine lights in the creature's face, feed him after midnight, and get him wet (all forbidden), and so the cutesy-pie mutates, multiplies itself, and gives birth to a horde of scaly, clawed little monsters. Gleeful, mocking troublemakers, with the nonstop ingenious malice of little boys out of control, the creatures play funny, nasty tricks, nearly destroying the town. The town fights back, and the gremlins are ground, flung, dashed to death. This film, written by Chris Columbus, directed by Joe Dante, and produced and to some degree shaped by Steven Spielberg, is inventive and witty in a macabre way, but after a while one is worn out by the horror-film sadism, the grinding what-will-they-do-next unpleasantness. The movie is filled with references to other movies; it uses pop the way 19th-century novelists used classical learning. But so what? It's still a horror movie about little creatures. PG. 37, 83, 118, 201, 225, 237, 412, 519, 541, 543, 567, 616, 651, 655, 714, 782, 807, 811, 830, 858, 879

HALF A LIFE—(1hr. 35m., '82) In French, Eng. subtitles. An autobiographical portrait of the filmmaker, Romain Goupil, and his friends, growing up radical in Paris in the late 1960s. 2

★ **IMPROPER CONDUCT**—(1hr. 52m., '84) In Spanish and French, Eng. subtitles and narration. Funny, bitter, highly intelligent interviews with exiles from Fidel Castro's Cuba. The subject of the movie is human rights violations in Cuba, and it is both a record of suffering and endurance and a grotesque comedy of social engineering, in which a macho Latin culture undergoes a Communist revolution, immediately installs a reactionary, straightlaced bourgeois morality, and backs it up with clownish attempts to refashion any personality that resists. Many of the victims—and many of the people interviewed here—are homosexuals, who are despised for effeminacy ("manly" homosexuals don't have trouble). A number of people interviewed describe the period of 1964-69 when gays were rounded up by the thousands, placed in camps, and subjected to "reeducation." There is also much testimony about the treatment of prostitutes, teenagers, playwrights, and journalists. The movie is not a balanced view of the Cuban revolution; it's an exposé, a polemic, and a warning. Directed by the great cinematographer Nestor Almendros and Orlando Jimenez Leal. 88

IN THE WHITE CITY—(1hr. 48m., '84) In Portuguese, French and German; Eng. subtitles. A Swiss sailor abandons his ship and former identity in Lisbon, Portugal, restlessly explores the city, and falls in love with a young barmaid at his hotel. With Bruno Ganz and Teresa Madruga. Dir. Alain Tanner. 88

INDIANA JONES AND THE TEMPLE OF DOOM—(1hr. 58m., '84) In this "prequel" to *Raiders of the Lost Ark,* Steven Spielberg has competed with himself, topped himself, and defeated himself, all at the same time. This is the best-sustained idiot-adventure movie in film history, but two hours of virtually non-stop thrills is exhausting; you come out of the movie feeling as if your bones had been ground into a very fine powder. At his best, Spielberg is a master of physical action so bizarrely rushed and overloaded that it becomes a new form of eccentric comedy. But the movie takes a disastrous turn about a third of the way through. Indy (Harrison Ford again), his bickering paramour Willie (Kate Capshaw), and his tiny Chinese sidekick, Short Round (Ke Huy Quan) enter the sinister Palace of Pankot, and the movie stays inside ugly, claustrophobic sets for about an hour. In the bowels of the palace, in the Temple of Doom, the evil Thuggee cultists, led by a mad high priest with burning eyes (Amrish Puri) practice child slavery and human sacrifice. The priest reaches into the victim's chest and pulls out his heart, and sends him into a fiery pit. Fun! Fun! This lurid and gloomy trash goes on for an eternity, and there isn't a joke or a moment of relief anywhere. Keep young children away. PG. 31, 72, 205, 408, 423,519, 529, 531, 552, 567, 616, 663, 756, 789, 878, 883

KARATE KID, THE—(2hrs. 6m., '84) The everunblushing John G. Avildsen, director of *Joe* and *Rocky* and several other feasts for the credulous, has now made this harmlessly demagogic little movie, in which a skinny kid from New Jersey (Ralph Macchio) moves to California with his mom, gets repeatedly beat up by five rich, blond swine, and learns karate from a sort of Japanese fairy godfather (Nuriyuki "Pat" Morita), who is such a neat guy that he can slice the necks off four bottles of beer with his bare hand without knocking the bottles over. Not a single thing in *The Karate Kid* is believable, but the movie is touching in a maudlin, old-fashioned way, and the teacher-protégé relationship between Macchio and Morita, though pat and sentimental, is nicely played. PG. 45, 60, 103, 118, 231, 305, 403,410, 420, 422, 500, 529, 531, 541, 545,552, 559, 567, 616, 645,658, 666, 702, 724, 745, 774, 778, 779, 782, 806, 821, 841, 879, 883

KUNI LEMEL IN TEL AVIV—(1hr. 30m., '84) In this "Hasidic musical comedy," two grandsons of a wealthy old Brooklyn Jew, one assimilated and one traditional, rush to Israel to be the first to marry a Jewish girl and collect a $5 million inheritance. With Mike Burstyn, Mandy Rice Davies. Dir. Yoel Silberg. PG. 886

LES COMPERES—(1hr. 32m., '84) In French, Eng. subtitles. A married woman sets her two former lovers, a journalist and a poet, on the trail of her runaway seventeen-year-old son. With Gérard Depardieu, Pierre Richard. Dir. Francis Veber. PG. 61, 707

L'ETE MEURTRIER—(2hrs. 10m., '84) In French, Eng. subtitles. A psychological thriller about a mysterious, beautiful and unattainable woman. With Isabelle Adjani, Alain Souchon. Dir. Jean Becker. R. 60, 536, 657

LIFE IS A BED OF ROSES—(1hr. 51m., '84) In French, Eng. subtitles. A satirical look at love, the centerpiece of which is a castle, built in the 1920s by a man for the woman he loves, and presently housing a progressive school. With Vittorio Gassman, Geraldine Chaplin, Fanny Ardant, Ruggero Raimondi. Dir. Alain Resnais. PG. 86

MEATBALLS PART II—(1hr. 35m., '84) More hijinks at Camp Sasquatch. With Richard Mulligan, John Mengatti, Kim Richards, Paul Reubens. Dir. Ken Wiederhorn. PG. 38, 41, 76, 97, 103, 206, 210, 225, 401, 403, 412, 420, 423, 424, 428, 501, 523, 531, 533, 541, 561, 566, 616, 621, 627, 632, 643, 650,700, 705, 710, 714, 731, 735, 745, 758, 777, 790, 805, 825, 828, 846, 857, 860, 866, 878, 880

MUPPETS TAKE MANHATTAN, THE—(1hr. 33m., '84) The Muppets come to Manhattan to make it big on Broadway, and this time around, Miss Piggy and Kermit decide to get married. With Jim Henson, Frank Oz, Dabney Coleman, James Coco, Gregory Hines, Art Carney, Joan Rivers, Mayor Ed Koch. Dir. Oz. G. 436, 451, 530, 531, 532, 535, 609, 616, 639, 644, 710, 724,731, 745, 807, 809, 828, 840, 857, 885, 886

NATURAL, THE—(2hrs. 10m., '84) Adapting Bernard Malamud's 1952 novel, writer Roger Towne and Phil Dusenberry and director Barry Levinson have produced a golden-hued, soft-edged evocation of baseball in the twenties and thirties. The hero, Roy Hobbs (Robert Redford), a great young player, gets shot by a psychotic woman who preys on athletes, but eventually makes it to the big leagues years later and breaks records. Nothing in the movie is meant to be taken straight: Hobbs's drives are so powerful they smash the scoreboard clock to pieces; he succumbs to another annihilating woman (Kim Basinger) and suffers a disastrous slump, breaking out of it only when an angel in white (Glenn Close) stands up behind the dugout in the middle of a game and redeems him. Despite some picturesque and funny moments, *The Natural* turns into honeyed kitsch. Most of Malamud's acrid humor has been removed, and Robert Redford gives a performance that is practically neutral—he holds the camera for an eternity with his level gaze and then doesn't deliver anything. With Robert Duvall, Wilford Brimley, Richard Farnsworth, and Darren McGavin. PG. 502, 524, 530, 532, 548, 654, 809, 840

NEVERENDING STORY, THE—(1hr. 34m., '84) Wolfgang Petersen, the West German director of Das *Boot,* would seem to be a natural-born cinematic literalist. In his submarine picture, Petersen dramatized an extreme experience through sensuous detail (the rivets popping out of the hull from too much pressure). But now Petersen thinks the fantastic means furry dragons and huge white plastic sets that look like kitchen tiles and poker chips layered on top of one another. This movie is an argument in favor of the imagination but it unfortunately doesn't have any. A boy reads a book, and we see the story he's reading: The land of Fantasia is being threatened by "the Nothing," which so far as we can make out, is a big storm. A warrior boy named Atreyu is summoned to stop "the Nothing," and he goes on various "quests"; just as he's about to be consumed by the Gmork, who looks like Lon Chaney Jr. on all fours, he is saved by Falkor, a dragon with a face like a basset hound. And so on. One thing after another, without much dramatic emphasis or shaping. "The Nothing," it turns out, is the blight of literal-mindedness against which the reading, dreaming boy is the only defense. Gee. With Noah Hathaway and Barret Oliver. PG. 32, 99, 532, 660, 809

OLD ENOUGH—(1hr. 31m., '84) The story of the friendship between two New York teenage girls, one from an upper-class family and the other from an immigrant family. With Sarah Boyd, Rainbow Harvest, Neill Barry. Produced by Dina Silver; dir. Marisa Silver. 90

OXFORD BLUES—(1hr. 42m., '84) A romantic comedy about a brash, athletic American boy who attends Oxford University. With Rob Lowe, Ally Sheedy, Julian Sands, Amanda Pays. Dir. Robert Boris. PG-13. 14, 35, 44, 48, 97, 118, 201, 210, 403, 418, 426, 533, 541, 561, 567, 616, 625, 629, 700, 708, 710, 719, 777, 790, 821, 825, 846, 848, 857, 860, 880

PHAR LAP—(1hr. 46m., '84) Reviewed in this issue. PG. 74

PHILADELPHIA EXPERIMENT, THE—(1hr. 41m., '84) During World War II, two seamen present when secret experiments are being performed at the Philadelphia Navy Yard are accidentally transported in time to the year 1984. With Michael Paré, Nancy Allen, Bobby De Cicco, Eric Christmas. Dir. Stewart Raffill. PG. 4, 21, 41, 46, 70, 93, 109, 111, 118, 201, 205, 210, 213, 235, 300, 403, 414, 418, 428, 450, 512, 523, 526, 533, 541, 567, 573, 606, 608, 625, 628, 642, 651, 702,719, 722, 733, 748, 774, 793, 804, 807, 817, 822, 852, 857, 862, 864, 875

★ **PURPLE RAIN**—(1hr. 51m., '84) Prince, the tiny fop hero of Minneapolis rock 'n' roll, wears black breeches and stock ties hanging to his belly. He has full, curly hair, a thin, libidinous mustache, and plenty of liner around the eyes. He's easy to make fun of—no one this short should try to be sexy—until he begins to perform. This juicy, melodramatic movie, a mix of good and terrible, feels like a rock star's mixed-up confession and self-glorifying fantasy. Prince plays the Kid, who comes from a tragic home in which a black father, a failed musician, regularly beats his white mother, leaving the Kid traumatized, loveless, ungiving. He can only cut loose on stage, at a local rock club. The plot is banal, but that's not all there is to say about it. The off-stage scenes are no more than fragments in which a few generalized moods are developed, then extended and transformed in the numbers. At the climactic moments, *Purple Rain* says that rock gives you the power to transcend the pain and mess of your life; it speaks of revolution—personal, not social—with a fervor not heard in years. Along the way there are entertaining views of the Minneapolis rock scene, featuring Morris Day and his band, the Time. With Apollonia Kotero. Written by Albert Magnoli and William Blinn; dir. Magnoli. R. 4, 9, 32, 48, 83, 92, 98, 114, 118, 234, 306, 411, 512, 567, 603, 616, 640, 648, 667, 714, 732, 745, 791, 795, 805, 807, 822, 862, 879

QUESTION OF SILENCE, A—(1hr. 32m., '84) In Dutch, Eng. subtitles. An examination of the murder and mutilation of a male boutique owner by three women, strangers to each other, who feel no remorse for their act. With Cox Habbema, Edda Barends, Nelly Frijda, Henrietta Tol. Dir. Marleen Gorris. R. 6

RED DAWN—(1hr. 54m., '84) Banana-cake fantasy of Soviet-led invasion and occupation of America, set in a small Colorado town at the edge of the Rockies. As Cuban and Nicaraguan commandos march down innocent American streets, posters of Lenin go up everywhere, and *Alexander Nevsky* takes over the local movie house. Meanwhile, five or six boys led by an ex-high-school quarterback (Patrick Swayze) camp out in the mountains and turn themselves into a crack guerrilla unit. The writer-director John Milius has something special on his mind—a mystique of purity. The boys don't fight and die defending their families—that would be too routine. With its solemn blood rituals, its mystic brotherhood of the woods, *Red Dawn* offers a kind of native American fascism—the Deerslayer trading in his bear knife for a portable rocket, turning his woodcraft to guerrilla tactics. Indeed, Milius gets so absorbed in his woodlands Bund that he lets the narrative falter. The movie is a turgid love offering to the bumper-sticker warriors and new-breed militants of the far right. Kevin Reynolds worked on the script. PG-13. 16, 24, 30, 80, 92, 104, 113, 114, 118, 201, 206, 210, 212, 225, 306, 307, 401, 403, 407, 414, 422, 427, 447, 450, 518, 533, 536, 541, 562, 567, 573, 603, 616, 621, 625, 626, 635, 640, 642, 648, 659, 709, 710, 714, 717, 721, 730, 733, 744, 750, 777, 779, 784, 791, 794, 801, 805, 807, 813, 819, 825, 846, 867, 878, 889

REPO MAN—(1hr. 32m., '84) A punk from Los Angeles working with a car repossesor seeks out a Chevy Malibu, owned by a renegade nuclear scientist, for the $20,000 reward. With Emilio Estevez, Harry Dean Stanton. Dir. Alex Cox. R. 7

REVENGE OF THE NERDS—(1hr. 27m., '84) A comedy about two socially inept college losers—nerds—who strike back at their oppressors. With Robert Carradine, Anthony Edwards, Curtis Armstrong, Bernie Casey, Ted McGinley, Julie Montgomery. Dir. Jeff Kanew. R. 23, 32, 57, 206, 225, 307, 407, 411, 420, 528, 541, 566, 604, 617, 625, 632, 717, 727, 732, 747, 772, 773, 781, 795, 830, 878

SECRETS—(1hr. 17m., '84) In an English girls' boarding school in 1963, the life of a thirteen-year-old student changes when she discovers some private possessions of her late father. With Anna Campbell Jones, Daisy Cockburn, Rebecca Johnson, Lucy Goode, Helen Lindsay. Dir. Gavin Millar. R. 16

SHEENA—(1hr. 57m., '84) A young girl, orphaned by her parents in Africa and adopted by an African tribe, becomes Sheena, Queen of the Jungle. With Tanya Roberts and Ted Wass. Screenplay by David Newman and Lorenzo Semple Jr.; dir. John Guillermin. PG. 20, 33, 58, 80, 97, 98, 104, 105, 114, 118, 202, 203, 210, 212, 228, 236, 303, 410, 413, 416, 422, 426, 438, 447, 448, 511, 541, 551, 554, 557, 567, 573, 616, 618, 629, 632, 635, 640, 643, 658, 663, 667, 705, 710, 711, 714, 716, 719, 731, 733, 745, 746, 777, 780, 785, 790, 800, 804, 806, 821, 825, 841, 842, 862, 878, 883, 887

STAR TREK III: THE SEARCH FOR SPOCK—(1hr. 45m., '84) Not as pedantic as the first *Start Trek* movie or as excruciatingly silly as the second. Leonard Nimoy directs this time (no wonder they can't find him), and while not trying anything new, he keeps the show moving along well enough. The filmmakers don't get nearly enough out of planet Genesis, where the processes of life and death are immensely sped up; Genesis remains an unrealized s.f. concept, not a special-effects triumph. But the villains are good this time, the Klingons, who speak in a made-up language (created by Marc Okrand) consisting entirely of guttural commands. Theater actor Christopher Lloyd is particularly creepy and entertaining as the warlord Kruge, a black-souled sadist muttering secrets and threats into the ears of repulsive henchmen. One's patience only runs out at the end, when the whole crew arrives at Spock's home, the planet Vulcan, and the tone turns gloomy and pious, with Dame Judith Anderson turning her hawklike profile to the camera, enunciating like crazy as she shuts her eyes and prays. Can she be praying for the end of *Star Trek*? No, the movie concludes with the words ". . . and the adventure continues." PG. 38, 530, 535, 574

STRANGERS KISS—(1hr. 33m., '84) A love story and behind-the-scenes look at the Los Angeles film world of the fifties. With Victoria Tennant, Blaine Novak, Peter Coyote, Dan Shor, Richard Romanus. Dir. Matthew Chapman. R. 90

TIGHTROPE—(1hr. 54m., '84) Reviewed in this issue. R. 22, 36, 58, 78, 92, 109, 111, 118, 201, 206, 210, 211, 212, 234, 237, 300, 305, 401, 402, 411, 420, 427, 439, 512, 517, 541, 552, 558, 561, 567, 573, 606, 616, 618, 625, 633, 637, 648, 653, 659, 701, 710, 715, 719, 727, 732, 740, 746, 775, 793, 794, 798, 801, 805, 806, 822, 830, 851, 867, 873, 878

TOP SECRET!—(1hr. 30m., '84) A spoof of W.W. II, espionage, and Elvis Presley movies, among other things. With Val Kilmer, Lucy Gutteridge, Omar Sharif, Peter Cushing. Dir. Jim Abrahams, David Zucker and Jerry Zucker. PG. 35, 38, 426, 436, 664, 721

UNDER THE VOLCANO—(1hr. 52m., '84) A noble try, but a failure nonetheless. The subject of Malcolm Lowry's great 1947 novel might be called alcoholic consciousness—the amazing connections and dissociations, the terrors and wild exhilarations experienced by a man of intelligence and spirit who is far, far gone in drink. Consciousness is the province of fiction. But in the cinema one is always *outside*, and try as they might, director John Huston, screenwriter Guy Gallo, and star Albert Finney cannot take us inside the mind of Lowry's hero, Geoffrey Firmin, a retired British Consul in late-thirties Mexico. Finney's performance is technically a marvel; he captures the quirks of drunkenness with remarkable detail—the way, for instance, his own voice sounds eerie to him at the lower stages of inebriation. Huston surrounds him with a great deal of sinister Mexican atmosphere and the cluttered symbols of the book, yet most of the time we are watching a man get drunk, then drunker, then so drunk he achieves a kind of lucidity. With an excellent supporting performance by Jacqueline Bisset as the Consul's estranged but still loving wife. R. 16, 50, 97, 534, 536, 723

WHOLE SHOOTIN' MATCH, THE—(1hr. 45m., '79) Two men in rural Texas create inventions out of discarded junk and scheme of ways to get rich. With Lou Perry and Sonny Davis. Dir. Eagle Pennell. 5

WOMAN IN RED, THE—(1hr. 27m., '84) A new film based on the 1977 French comedy, *Pardon Mon Affaire*, about a square, old-fashioned man who becomes obsessed by an extraordinarily beautiful woman. With Gene Wilder, Kelly Le Brock, Charles Grodin, Gilda Radner. Dir. Wilder. PG-13. 14, 24, 71, 85, 93, 105, 118, 202, 203, 210, 211, 223, 304, 407, 408, 410, 422, 426, 448, 500, 531, 541, 545, 550, 554, 567, 603, 616, 629, 658, 663, 664, 700, 708, 717, 722, 742, 745, 755, 774, 782, 784, 800, 803, 807, 811, 830, 849, 858, 861, 862, 878, 882

Revivals

ADAM'S RIB-(1hr. 41m., '49) Katharine Hepburn and Spencer Tracy as everyone's ideal sophisticated married couple, this time as two lawyers on opposite sides of a case in a dated but still tremendously appealing comedy. David Wayne oils around Hepburn and sings her a Cole Porter song, but Judy Holliday, as a hilariously sly, quivering bundle of *angst* almost walks off with the picture. Dir. George Cukor. 39

BLACK STALLION, THE-(1hr. 43m., '79) A lovely and deeply felt visual poem. Shipwrecked at sea, a young boy is saved by a magnificent black stallion and they become friends on a rocky, deserted island. This part is the best—the film gets more conventional after they are rescued. With Kelly Reno and Mickey Rooney. Dir. Carroll Ballard. 96

BOB LE FLAMBEUR-(1hr. 40m., '55) In French, Eng. subtitles. A great film, perhaps the most perfectly controlled and witty work in the career of Jean-Pierre Melville, master formalist of the gangster film. His hero, Bob (Roger Duchesne), a silver-haired gambler, a man of superb judgment and taste, passes like a prince from one card game to another for a few hours before retiring at dawn. Bob is eventually drawn back into the criminal life he has forsworn—he makes a raid on the casino at Deauville—but the movie is essentially a celebration of personal style and a poem about lowlife Paris from midnight to dawn. 5

BREAKFAST AT TIFFANY'S-(1hr. 55m., '61) Audrey Hepburn is wonderful in this adaptation of Truman Capote's novel about a mysterious, charmed newcomer to the chic New York party scene. A slick, lively, and crazily funny film. With George Peppard and Patricia Neal. Dir. Blake Edwards. 10

CONTEMPT-(1hr. 43m., '64) In French, Eng. subtitles. Moviemaking on the Riviera is the subject for one of the more perverse and intriguing of Jean-Luc Godard's pictures. Michel Piccoli is the screenwriter and Brigitte Bardot his contemptuous wife; Jack Palance the arrogant producer; Fritz Lang a great director trying to make film from Homer. Slow, very slow, but worth the trouble. 96

COUSIN, COUSINE-(1hr. 35m., '76) In French, Eng. subtitles. A charming and droll film by Jean-Charles Tacchella about family relations, children growing up, and, mostly, two adults finding themselves in a truly fulfilling relationship, adultery be damned. Beautifully written, directed, and acted. With Marie-Christine Barrault, Victor Lanoux and Marie-France Pisier. 47

DISCREET CHARM OF THE BOUGEOISIE, THE-(1hr. 42m., '72) A masterpiece from Buñuel's glorious old age about bourgeois swine—suave adulterers and dealers—whose repeated attempts to sit down and eat dinner are foiled by bizarre dreams and interruptions. Subversively funny. With marvelous performances by Fernando Rey, Stéphane Audran and others. 96

GIANT-(3hrs. 20m., '56) A sprawling Texas-family saga, a fairly good but not great example of commercial film making. The legendary James Dean had significant roles in only three films, and this is one of them. With Rock Hudson and Elizabeth Taylor. Dir. George Stevens. 13

GRAND ILLUSION-(1hr. 52m., '37) In French, Eng. subtitles. Probably the best treatment of the dying of chivalry in warfare and the passing of aristocracy from the modern world ever made. It is sad, wise, and occasionally very funny, and it has a simplicity dependent on shrewdness and finesse. The acting is uniformly superlative. With Jean Gabin and Erich von Stronheim. Dir. Jean Renoir. 5

GUYS AND DOLLS-(2hrs. 25m., '55) Frank Loesser's version of a Damon Runyon story is one of the six or seven greatest Broadway musicals, with such songs as "If I Were a Bell," "Fugue for Tinhorns," "Take Back Your Mink," "I'll Know," and many more. But its mixture of fantasy, caricature, innocence, and vulgarity does not transfer well to the screen, and it looks thin and artificial. Nor is it helped by the casting of Jean Simmons (nice, but not a singer), Frank Sinatra (breezy rather than earthy), and Marlon Brando (not only not a singer, but *weird*). Still, there are good performances by supporting members of the original cast—B.S. Pully, Stubby Kaye, and, singing "Adelaide's Lament," the incomparable Vivian Blaine. Dir. Joseph L. Mankiewicz. 89

JUNGLE BOOK, THE—(1hr. 18m., '67) Walt Disney's animated feature, based on the Mowgli stories of Rudyard Kipling. With the voices of Phil Harris, Sebastian Cabot, Louis Prima, George Sanders. Dir. Wolfgang Reitherman. G. 14, 38, 42, 44, 443, 609, 639, 644

LA DOLCE VITA-(2hrs. 55m., '61) In Italian, Eng. subtitles. An absorbing, epic, apocalyptic film by Fellini. Marcello Mastroianni is the gossip columnist whose cynicism and indifference allow him to observe others as a mirror of himself. With Anita Ekberg and Anouk Aimée. 95

LOLITA-(2hrs. 31m., '62) Much better than the reviews indicated at the time. In Stanley Kubrick's film (Nabokov did the screenplay himself), Lolita has been aged a couple of years (she's played by Sue Lyon), but the book's satiric savagery is intact. With classic performances by James Mason as the nymphet-inspired Humbert, Peter Sellers as his nemesis Quilty, and Shelley Winters as the unfortunate Charlotte Haze. It's Kubrick's last film before he became an institution. 39

M-(1hr. 30m., '31) In German, Eng. subtitles. Peter Lorre's greatest performance. This story of a child-murderer and the hunt for him has everything—suspense, horror, humor, irony, humanity, and even sympathy for the psychopath. Dir. Fritz Lang. 96

METROPOLIS—(2hrs. '26) This silent film by Fritz Lang is one of the summits of German cinematic Expressionism. The screenplay is science fiction at its trashiest, but the technical effects and the *mise-en-scène are spectacular by any standards and reward* our careful consideration. There are moments of great (though inhuman) beauty, along with banalities of the most ludicrous sort. With Brigitte Helm. A reconstructed version of the film by composer Giorgio Moroder is currently in release. Discovered footage and stills have been added to the new version; the cutaway, silent-film titles have been retranslated and changed into subtitles; the images have been re-tinted to Lang's original specifications; and the film has been rescored with music by Adam Ant, Bonnie Tyler and others. 51

NIGHT AT THE OPERA, A-(1hr. 30m., '35) The Marx Brothers wear false beards, cram themselves and about 80 others (including an obliging manicurist) into a closet-sized stateroom, and turn *Il Trovatore* into a three-ring circus in a monkey house. One of their best. Allan Jones and Kitty Carlisle sing, but that can be overlooked. Dir. Sam Wood. 39

OLD ACQUAINTANCE—(1hr. 50m., '43) Bette Davis and Miriam Hopkins as the women whose lifelong friendship is tested by their competition for money, respect, and men. Some melodrama, but more realism in this "women's picture" than in more ambitious efforts. Hopkins, as the fluttery narcissist, and Davis, as the charming, sensible career woman, each get what they deserve, and that is their tragedy. Dir. Vincent Sherman. 10

PAT AND MIKE-(1hr. 34m., '52) Perfection. Ruth Gordon and Garson Kanin wrote the screenplay; George Cukor directed; Katharine Hepburn as a multi-talented athlete; Spencer Tracy as a tough-talking coach. Before anyone knew the word, this movie explained sexism better than anything else; it is also, miraculously, one of the most completely charming romances on film. With Aldo Ray as a dumb boxer. 39

PAULINE AT THE BEACH-(1hr. 34m., '83) In French, Eng. subtitles. The plot of this brilliant erotic comedy is just as artificial as that of a Feydeau play or *La Cage aux Folles*, but Eric Rohmer, the writer-director, is the most refined of farceurs. At a Brittany beach community, in the month of September, six characters meet, fall in love, misunderstand each other, and part. They announce their ideas about themselves and their opinions of others and then spring into action, contradicting everything they've just said. Despite its artificial plot *Pauline* has the tangled moral complexity and perversity of life—and the same way of tripping up certainties. Beautifully photographed by Nestor Almendros. With Arielle Dombasle, Amanda Langlet, Féodor Atkine, Pascal Greggory. 2

ROMAN HOLIDAY-(1hr. 48m. '53) Audrey Hepburn won an Oscar for her performance in this comedy about a runaway princess in Rome who has an affair with an American reporter (Gregory Peck). A barrel of fun, filmed on location in the eternal city. Dir. William Wyler. 10

THAT OBSCURE OBJECT OF DESIRE-(1hr. 40m., '77) In French, Eng. subtitles. A funny, charming, playfully mysterious comedy that comments on the precarious state of the world. A bourgeois gentleman in Spain pursues an elusive, tantalizing woman (played by two actresses interchangeably—you have to see the picture to get the joke). With Fernando Rey, Carole Bouquet and Angela Molina. Dir. Luis Buñuel. 96

THEATER

Many Broadway theaters will accept ticket orders on major credit cards by telephone.

● Running more than a year.
● ● Running more than two years.

***HALF-PRICE TICKETS AVAILABLE DAY OF* PERFORMANCE,** for B'way and Off B'way shows, at Times Square Ticket Center, B'way at 47th St. (354-5800) & Lower Manhattan Theatre Center, No. 2 World Trade Center (354-5800), & in Brooklyn at Fulton Mall Theatre Center (625-5015).

Performance length is approximate; changes are frequent; phone theater for exact time.

Broadway

Now Playing

BRIGHTON BEACH MEMOIRS—Neil *Simon's* play deals with two families and their struggles during the 1937 Depression when they are forced to live together in a small house in Brooklyn. With Fisher Stevens, Marilyn Chris, Peter Michael Goetz, Patrick Breen, Kathleen Widdoes, Royana Black, and Marissa Chibas. Gene Saks has directed adroitly and vivaciously; Patricia Zipprodt's costumes and Tharon Musser's lighting can nowise be faulted. Mon.-Thurs. at 8, Sat. at 2, $25-$35; Fri. & Sat. at 8, $25-$35; Wed. at 2, $20-$30. **Neil Simon,** 250 W. 52nd St. (757-8646). 2 hrs., 40 min. Credit cards. ●

LA CAGE AUX FOLLES—George Hearn and Keith Michell star in a musical set in the South of France, based on the French stage comedy of the same name by Jean Poiret; book by Harvey Fierstein, music by Jerry Herman; directed by Arthur Laurents. It's a blend of drag-queen spectacle and domestic tenderness, a quietly moving love story, with glorious sets and costumes. Mon.-Sat. at 8, Sat. at 2, $37.50-$45; Wed. at 2, $32.50-$40; spec. balcony seats $10 for all perf. **Palace,** Bdway & 47th (757-2626). 2 hrs., 40 min. All major credit cards.

CATS—The London musical, with a cast of 23 American "Cats," based on T.S. Eliot's *Old Possum's Book of Practical Cats,* with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. There's splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction — almost too much dazzlement. Mon.-Sat. at 8, Sat. at 2, $30-$45; Wed. at 2, $25-$40. **Winter Garden,** 1634 Bdway (239-6200). 2 hrs., 45 min. Credit cards. ●

A CHORUS LINE—Every generation needs its own *backstage legend, and this is a worthy descendant of* the great 1933 film classic *42nd St.* Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Mon.-Sat. at 8, Wed. & Sat. at 2, $30-$45. **Shubert,** 225 W. 44th (239-6200). 2 hrs., 10 mins. All major credit cards. ● ●

DESIGN FOR LIVING—George C. Scott directs Anne Swift, Raul Julia, and Frank Converse in a revival of the 1933 Noel Coward comedy about a *ménage à trois,* featuring Helena Carroll, Lisa Kirk, Ann Swift, Richard Woods, Robertson Carricart, and Arthur French. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; all tickets $30, exc. Sat. which are $33. **Circle in the Square,** 50th St. West of Bdway (581-0720). 2 hrs., 20 mins. All major credit cards.

DREAMGIRLS—*Musical with book and lyrics by Tom* Eyen about a group of singers, with the story starting in the early 60s and running thru the early 70s. Music by Henry Krieger, directed by Michael Bennett. An inventive, entertaining, and beautifully performed musical, with a group of talented young people. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $30-$45; Wed. at 2, Sun. at 3, $25-$40. **Imperial,** 249 W. 45th (239-6200). 2 hrs., 45 min. Major credit cards. ● ●

42ND STREET—Anne Rogers, Jerry Orbach, Karen Ziemba, and James Brennan in a musical based on the novel by Bradford Ropes which was made into the 1933 Warner Bros. film classic about producing a musical on Broadway. Clear? Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion. Book: Michael Stewart & Mark Bramble. Music: Harry Warren. Lyrics: Al Dubin. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $27.50-$45; Wed. at 2, $20-$35. **Majestic,** 247 W. 44th (239-6200). 2 hrs., 15 mins. All major credit cards. ● ●

GLENGARRY GLEN ROSS—David Mamet's 1984 Pulitzer Prize-winning comedy-drama concerns a group of real-estate salesmen, portrayed as both sharks and victims of a cutthroat system; directed by Gregory Mosher. With Joe Mantegna, Mike Nussbaum, Howard Witt, Lane Smith, James Tolkan, Jack Wallace, and J.T. Walsh. Mon.-Thurs. at 8, Sat. at 2, $20-$32.50; Fri. & Sat. at 8, $25-$35; Wed. at 2, $20-$30. **John Golden,** 252 W. 45th (239-6200). 2 hrs. All major credit cards.

GOTTA GETAWAY!—A musical starring Liliane Montevecchi, Tony Azito, Loretta Devine, Alyson Reed, illusionists and animal trainers Ron and Joy Holiday, and, of course, the Rockettes. Action takes place on an ocean liner sailing to exotic ports-of-call, and the production includes new songs, old favorites, an American jazz ballet, a Siberian tiger, a panther, a leopard, and a jaguar; director/choreographer is Larry Fuller. 2:30 & 8 daily, except Thursdays, thru 9/3; $20, $25. **Radio City Music Hall,** 1260 Sixth Avenue (246-4600).

HURLYBURLY—David Rabe's comedy about four Hollywood men and their relationships with wives and lovers; directed by Mike Nichols. With William Hurt, Judith Ivey, Harvey Keitel, Cynthia Nixon, Ron Silver, Jerry Stiller, and Sigourney Weaver. The production's a wonder, the acting a dream come true! Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $22.50-$37.50. **Ethel Barrymore Theater,** 243 W 47th (239-6200).

MY ONE AND ONLY—Tommy Tune plays a flying ace and Twiggy an aquacade star who once swam the English Channel in a musical production (music and lyrics from nine shows by George and Ira Gershwin —book by Peter Stone and Timothy S. Mayer), staged and choreographed by Thommie Walsh and Tommy Tune. A feast for eyes and ears! Tues.-Sat. at 8, $25-$45; Wed. at 2, $23-$40; Sat. at 2, Sun. at 3, $25-$45. **St. James,** 246 W. 44th (398-0280). 2 hrs., 30 min. All major credit cards. ●

NOISES OFF—Dorothy Loudon, Brian Murray, Paxton Whitehead, Victor Garber, and Linda Thorson are the stars of Michael Frayn's comedy which deals with the misadventures of a third-rate British acting troupe as it tours a farce through backwater towns; directed by Michael Blakemore. The play creates an atmosphere so charged with hilarity that sparks whiz about everywhere! Mon.-Thurs. at 8, Wed. at 2, $20-$30; Sat. at 2; $22.50-$32.50; Fri. & Sat. at 8, $25-$35. **Brooks Atkinson,** 256 W. 47th (245-3430). 2 hrs., 25 mins. Credit cards.

OH! CALCUTTA!—Long-running erotic musical comedy; sketches by Jules Feiffer, John Lennon, Leonard Melfi, David Newman, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen. Directed by Jacques Levy, with choreography by Margo Sappington. Mon.-Thurs. at 8, $25-$40; Fri. at 8, Sat. at 7 & 9:30, Sun. at 7; $30-$45. **Edison,** 240 W. 47th (757-7164). 2 hrs. All major credit cards. ● ●

THE REAL THING—John Vickery and Caroline Lagerfelt co-star in Tom Stoppard's witty and dizzyingly ingenious play which focuses on a playwright and his relationship with an actress; directed by Mike Nichols in a production that could scarcely be bettered. With Sara Botsford, Simon Jones, and Anthony *Fusco. Mon.-Sat. at 8,* $25-$37.50; *Sat. at 2,* $25-$35; Wed. at 2, $20-$30. **Plymouth,** 236 W. 45th (239-6200). 2 hrs., 40 mins. All major credit cards.

SUNDAY IN THE PARK WITH GEORGE—Mandy Patinkin and Bernadette Peters star in a musical by Stephen Sondheim and James Lapine. Suggested by the Georges Seurat painting, *A Sunday Afternoon on the Island of La Grande Jatte,* the musical deals with Seurat and his mistress-model and is as clever a show as you are likely to see, with fine performances from the stars. Mon.-Sat. at 8, Wed. & Sat. at 2, $35-$45. **Booth,** 222 W. 45th (239-6200). 2 hrs., 30 mins. All major credit cards.

THE TAP DANCE KID—A musical with book by Charles Blackwell, lyrics by Robert Lorick, music by Henry (*Dreamgirls*) Krieger. Hinton Battle, Jimmy Tate, Sam Wright, Barbara Montgomery, and Martine Allard, head the cast which features a black and white ensemble. Story concerns the tradition of show business being passed down to a ten-year-old boy who is a gifted tapper and whose father wishes him to become a lawyer; directed by Vivian Matalon. The dancing of Battle is nothing short of extraordinary, and there are winning performances from Allard and Wright. Tues.-Sat. at 8, Wed. at 2, Sat. at 2, Sun. at 3; $25-$45. **Minskoff,** 200 W. 45th (869-0550). 2 hrs., 40 mins. All major credit cards.

TORCH SONG TRILOGY—Harvey Fierstein's trio of plays, *International Stud, Fugue in a Nursery,* and *Widows and Children First,* with Jonathan Hadary and Sam Freed; Philip Astor does the matinees. Mon.-Sat. at 8; Wed. & Sat. at 2; $19.50-$35. An amusing as well as moving trio of plays about the homosexual world. Chevi Colton, Jeffrey Rogers, Diane Tarleton, Susan Edwards, and Christopher Gartin complete the cast; directed by Peter Pope. **Helen Hayes,** 240 W. 44th (944-9450). 3 hrs., 30 mins. All major credit cards. ● ●

ZORBA—Anthony Quinn stars in the title role of a new production of the musical; book by Joseph Stein, based on the Kazantzakis novel; music by John Kander; lyrics by Fred Ebb. Lila Kedrova, Jeff McCarthy, Taro Meyer, and Debbie Shapiro are in the cast. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3; $20-$40; Wed. at 2, $17.50-$37.50. Mon.-Sat. at 8, Wed. & Sat. at 2; thru 9/1. **Broadway Theater,** Broadway at 53rd St. (239-6200). 2 hrs., 30 mins. All major credit cards.

Off Broadway

A...MY NAME IS ALICE—Musical revue, conceived and directed by Joan Micklin Silver and Julianne Boyd, which looks at today's women through songs and sketches written by over 20 authors; with Mary Murray, Randy Graff, Vanessa Bell, Alaina Reed, and Roo Brown. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $17-$22.50. **Top of the Gate,** 160 Bleecker St. (475-5120).

BALM IN GILEAD—Lanford Wilson's play presents a witty portrait of New York street life set in an all-night coffee shop; directed by John Malkovich. With Garry Sinise, Terry Kinney, Lynne Thigpen, Glenne Headly, Jeff Perry, Laurie Metcalf, Danton Stone, and Brian Tarantina. The playwright shows a true understanding of minutely diverse lives. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $22.50-$25; thru 9/2. **Circle Rep,** 99 7th Ave. So. (924-7100). On 9/6 play re-opens at the larger, newer **Minetta Lane Theater,** 18-22 Minetta Lane.

BLUE WINDOW—Craig Lucas's comedy brings together seven persons before, during, and after a dinner party. He's a canny manipulator of words and perceives the interesting play of characters with the eye of an enterprising satirist. Under Norman Rene's direction, a cast of seven—Margo Skinner, Matt Craven, Maureen Silliman, Randy Danson, Christine Estabrook, Brad O'Hare, and Lawrence Joshua—gives precise, polished performances. Tues.-Thurs. at 8, Fri. & Sat. at 7 & 10; $15. A Production Company presentation. **Theater Guinevere,** 15 W. 28th (686-1470).

COME BACK, LITTLE SHEBA—A revival of the William Inge play, directed by Paul Weidner and starring Shirley Knight, Philip Bosco, and Kate Hopkins, with Tom Klunis, Kevin Conroy, Michael Corbett, William Newman, Patricia O'Connell, and Steven Weber. Tues.-Sat. at 8, Wed., Sat., & Sun. at 2; $18-$25; thru 9/9. **Roundabout/Stage One,** 333 W. 23rd (242-7800).

DANNY AND THE DEEP BLUE SEA—A two-character play, by John Patrick Shanley, about a relationship between two violent and lonely young people who meet in a Bronx bar; directed by Barnet Kellman; with June Stein and John Turturro. Tues.-Fri. at 8, Sat. at 7 & 9, Sun. at 3 & 7; $19-$24.50. **Circle in the Square Downtown,** 159 Bleecker St. (254-6330).

ENDGAME—This is the silver anniversary production of Samuel Beckett's study of human dependency. Alvin Epstein, who co-starred in the U.S. premiere of the classic 25 years ago, directs and co-stars with Peter Evans, Alice Drummond, and James Greene. Mon.-Sat. at 8, Sat. at 2:30, Wed. at 2:30; $20, $22; thru 9/1. **Samuel Beckett Theater,** 410 W. 42nd (594-2826). Re-opens 9/4 at **Cherry Lane,** 38 Commerce St. (989-2020). Tues.-Fri. at 8, Sat. at 7 & 10:15, Sun. at 3 & 7:30.

THE FANTASTICKS—A musical fable in its zillionth year. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $16-$20. **Sullivan St. Playhouse,** 181 Sullivan (674-3838). ● ●

FOOL FOR LOVE—Sam Shepard's play deals with a man and a woman battling for power in a motel room at the edge of the Mojave Desert; directed by the author; with Aidan Quinn, Page Johnson, Stephen Mendillo, and Moira Harris. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $22.50-24.50. A Circle Repertory production. **Douglas Fairbanks Theater,** 432 W. 42nd (239-4321). ●

ISN'T IT ROMANTIC—Wendy Wasserstein's comedy about two women struggling with love and career; directed by Gerald Gutierrez; with Lisa Banes, Scotty Bloch, Steven Gilborn, Nicholas Hormann, Tom Robbins, Cristine Rose, and Alan Rosenberg. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7. **Lucille Lortel Theater,** 121 Christopher Street (924-8782).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult classic, play is set in a Skid Row flower shop run by a young botanical genius; music by Alan Menken, book and lyrics by Howard Ashman, who also directed. A man-eating plant is the star, enacted kinetically by Lynn Hippen and vocally by Ron Taylor. Tues.-Thurs. at 8, $25-$30; Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30, $27.50-$32.50. **Orpheum,** 126 Second Ave. (239-6200). ● ●

THE MISS FIRECRACKER CONTEST—Beth Henley's story of a young woman with a shady past who now has loftier ambitions; with Holly Hunter, Michael Countryman, and Margaret Whitton; directed by Stephen Tobolowsky. Mon.-Sat. at 8, Wed. & Sat. at 2:30; $20-$24. **Manhattan Theatre Club,** 321 E. 73rd (472-0600).

NITE CLUB CONFIDENTIAL—Dennis Deal's musical is the "sin-steeped story of a 50s nightclub singer, her rise, her fall, her lust." With Stephen Berger, Fay DeWitt, Steve Gideon, Denice Nolan, and Tom Spiroff. Tues.-Thurs. at 8, Fri. at 8 & 11, Sat. at 7 & 10; Sun. at 7:30; $17.50-$22.50. **Ballroom,** 253 W. 28th (594-0326).

ON APPROVAL—Frederick Lonsdale's comedy concerning two women who decide to have a trial marriage with their fiancés at a Scottish country house; directed by Daniel Gerroll. Tues.-Sat. at 8, Wed., Sat. & Sun. at 2; $18-$25; thru 9/9. **Roundabout/Stage Two,** 307 W. 26th (242-7800).

RELATIVELY SPEAKING—Alan Ayckbourn's play, directed by Rick Meyer, deals with mistaken identity. The cast: Kristine Niven, James Kirsch, Kathleen Claypool, and Thomas Barbour. Tues.-Sat. at 8, Sat. at 2 & Sun at 3; $15. **INTAR,** 420 W. 42nd (243-2833).

SHADES OF HARLEM—Re-creation of an evening at the Cotton Club of the 20s, in the style of the period, with music composed by Frank Owens, Waller, Ellington, Sissle, Blake, Pinkhard, Fields, and McHugh; dancing includes jitterbug, cakewalk, and tap. Mical Whitaker directs; in the cast are Ty Stephens, Branice McKenzie, Jeree Palmer, Ludie Jones, and Sheila Barker. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $17.50 and $22.50; from 8/21. **Village Gate,** Thompson & Bleecker (475-5120).

SPLIT SECOND—Dennis McIntyre's play, directed by Samuel P. Barton and featuring John Danelle, Michele Shay, Norman Matlock, Peter Fernandez, Bill Cwikowski, and Helmar Augustus Cooper, is about a policeman facing a crisis of conscience after committing a violent act. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $17.50-$22. **Theatre Four,** 424 W. 55th (246-8545).

Theater Companies

CHICAGO CITY LIMITS—Improvisational theater with a musical comedy revue. Wed.-Thurs. at 8:30, Fri. & Sat. at 8:30 & 11; $7.50-$10. **Theater,** 351 E. 74th (772-8707).

FREE PERFORMANCE IN CENTRAL PARK—Joseph Papp presents H. Leivick's *The Golem,* based on the 16th-century legend of the Golem of Prague, a giant creature created of earth by a rabbi to defend the Jewish community; directed by Richard Foreman. With F. Murray Abraham, Randy Quaid, Joseph Wiseman, Bette Henritze, and Jamil Zakkai. Tues.-Sun. at 8; thru 9/2. Free tickets distributed at the box office beginning 6:15 on the day of the performance. Get there early! **Delacorte Theatre,** Central Park. Enter park at E. 79th & 5th, or at W. 81st.

JEWISH REPERTORY THEATRE—*Kuni Leml,* a new musical, in English, based on Goldfadn's classic Yiddish comedy, set in Odessa in 1880, pitting a domineering father against his enlightened daughter. Music is by Raphael Crystal, lyrics by Richard Engquist, directed by Ran Avni. Tues.-Thurs. at 8, Sat. at 8:30, Sun. at 3 & 7. $12-$15; thru Labor Day. **Theater,** 344 E. 14th St. (279-4200).

127TH ST. REP.—Errol John's *Moon on a Rainbow Shawl* takes place in Trinidad; 8/31 & 9/1 at 8; 9/1 at 3. Peter Shaffer's *Equus;* 8/20, 21 at 8. Lorraine Hansberry's *A Raisin in the Sun,* with Minnie Gentry; 8/26, at 3; 8/26, at 7:30. Charles Fuller's *Zooman and the Sign;* 8/24 at 8; 8/25 at 3 & 8. Ernie McClintock directs all. $8. **Walden Theatre,** CPW at 88th St. (289-5900).

REPERTORIO ESPANOL—Gloria Gonzalez's *Café Con Leche;* Julio Maricio's *La Valije;* Amandeo Vives's zarzuela, *Dona Francisquita,* a tribute to eternal Madrid; Frederico Garcia Lorca's *Bodas de Sangre; Habana Sings!*, Cuban music. In Spanish in repertory; $8-$10; thru September. Phone theater for dates. **Gramercy Arts,** 138 E. 27 (889-2850).

ROYAL COURT REP—Dan Ross's *Murder Game,* Thurs., Fri. & Sat. at 8, Sun. at 3; Phyllis Craig's *Bargain for Murder,* Mon. & Tues. at 8; *Murder One,* Tues. at 8; $7. **Theater,** 301 W. 55th (997-9582).

Off-Off Broadway

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

AND THAT'S HOW THE RENTS GET PAID, PART IV—(*Or, The Confessions of Conrad Gehrhardt*), by and with Jeff Weiss, starring Dorothy Cantwell. $8. **The Performing Garage,** 33 Wooster St. (966-3651).

THE BUSINESS—Play written and directed by Mark Corum, starring Michael Conte and Marina Casanova. Wed.-Sat. at 8; $5; thru 9/1. **Sargent,** 314 W. 54th (664-9142).

COUPLE OF THE YEAR—Sam Havens's play about a career couple who have lost a son to cancer. With Amelia David and William van Hunter; directed by Edward Stern. Wed.-Sun. at 8, except Sat. at 7; $6; 8/21-26. **Lambs,** 130 W. 44th (724-3751).

FAMILY MAN—Shipman Hume's drama about the working class hero; directed by Kenneth McGregor. 8/24-26, 31-9/2 at 8:30; $6. **Singers Forum,** 137 5th Ave., 6th floor (228-8426).

FAMINE ST.—John-David Zeik's play with songs, about a mythical journey into a futuristic ghetto; directed by Jonathan Failla; performed by 25 actors backed by The Few. 8/22-25 at 8; $3. **Horace Mann Theater,** 120th St. & Bdway (280-3668).

HANNAH SENESH—The true story of an Israeli poet who became the first female paratrooper in WW II, written and directed by David Schecter, music by Steven Lutvak and Elizabeth Swados; Lori Wilner is the star of this one-woman show. Mon.-Wed. at 8, Sun. at 2 & 8; $8; thru 8/29. **The Writers Theater,** 133 Second Ave. (777-7005).

KID CHAMPION—A revival of Thomas Babe's play about the rise and near fall of a rock star; directed by David Briar, with John Bolger, Yvette Edelhart, Alvin Walker, Brian Zipin, Cindy Hanson. Thurs.-Sun. at 8; $6; thru 9/2. **78th St. Theater,** 236 W. 78th (595-0850).

LADIES IN RETIREMENT—Revival of the mystery by Edward Percy and Reginald Denham, directed by William MacDuff. With Mary Orr, Ruby Payne, Gary Richards, Janet Koenig, Kathryn Sparer. Thurs.-Sat. at 8, Sat. & Sun. at 3; $8; thru 9/2. **Apple Corps Theatre,** 336 W. 20th (929-2955).

LITERATURE—A one-act play by Arthur Schnitzler, directed by Percy Edward Johnston, plus singular scenes. Thurs. & Fri. at 10:30 p.m. 9/1 at 8; Sun. at 2; $6; thru 9/2. **Theater 22,** 54 W. 22nd (243-2805).

MAMMA I WANT TO SING—Gospel musical, by Vi Higginsen and Kenneth Wydro, about a woman in the church choir who dreams of becoming a pop singer; directed by Grenoldo. Thurs. & Fri. at 8, Sat. at 11 a.m., 2 p.m. & 8; Sun. at 2 & 5; $10-$18. **Heckscher,** 1230 Fifth Ave. (534-2804).

SHARING—James Van Maanen's play, directed by Stuart Ross. Wed.-Sat. at 8, Sun. at 3; thru 8/26; $8. **No Smoking Playhouse,** 354 W. 45th (582-7862).

SINNERS IN THE SUN—Poty Oliveira's comedy about a group of misfits summering in Brighton Beach, followed by *Happy Hour,* a short play by the same author; directed by Allen Frame. Wed.-Sat. at 8:30; 8/29-9/7. **8 B C,** 337 8th St. (254-4698).

SONGS OF THE OLE SOUTH—Fred Fondren's *Self-Defense;* Gilbert Moses's *Roots,* and Gloria Harper's *The Petrified Man;* directed by Beatrice Winde. The plays are being done in tribute to Eudora Welty on the occasion of her 75th birthday. Thurs.-Sun. at 8; $5, $7. **Prometheus,** 239 E. Fifth St. (477-8689).

SUSPENDERS—Poet/playwright Umar Bin Hassan's play focusing on a black stock clerk and a white executive in a stalled elevator; directed by Anderson Johnson, and starring Laurence Fishburne and Henry Sturtevant. Thurs.-Sun. at 7:30; $5; thru 9/2. **Entermedia's Second Story,** 189 Second Ave. (652-6286).

TRUTH 'T' TELL—Vincent Sassone's play, set in a bar, about the inter-relationships of the regulars and the bartenders; directed by Arnold Willens. With Gavin Troster, Richard Toth, Debora Fuchs, Georgette Fleischer, Michael Bologna, and Cheryl Andrews. Wed.-Fri. at 8, Sat. at 7 & 10; thru 8/25. **Riverwest Theater,** 155 Bank St. (243-0259).

WALTZ OF THE STORK BOOGIE—A revised version of Melvin Van Peebles's musical starring Harold Nicholas and the Brewery Puppets; directed by the author. Thurs.-Sat. at 8, Sat. at 3, Sun. at 5; $8; thru 8/26. **Henry Street Settlement,** 466 Grand St. (598-0400).

NEW YORK TICKET SERVICE
For information regarding theater, dance, and concert tickets, call 880-0755 noon to 6, Mon., Wed., & Fri.; 10:30-4:30, Tues. & Thurs. *New York* Magazine will be happy to advise you.

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ART

Galleries

Galleries are generally open Tues.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

JAMES GILLRAY—Forty hand-colored etchings by an English caricaturist (1757-1815), thru 8/31. McCarron, 1014 Madison (772-1181).

LESTER G. HORNBY—World War I scenes in drawings and etchings, thru Dec. Military Bookman, 29 E. 93rd (348-1280).

HANS-GERD MEHRTENS/C.C. RUSSELL—Paintings by both, thru 8/30. Wilson, 1015 Madison (772-6338).

LIVIO SAGANIC—Recent abstract sculptures, 8/21-9/15. Facade, 1044 Madison (744-4997).

57th Street Area

KARL ANDERSON—Impressionistic paintings by an American artist, the brother of Sherwood Anderson, 8/22-9/15. Grand Central, 24 W. 57th (867-3344).

JEAN DUFY—Watercolors and gouaches, thru 8/31. Dyansen 57, 11 E. 57th (489-7830).

TOM HARDY—Drawings and prints, thru 9/14. Kraushaar, 724 Fifth (307-5730).

SoHo and Tribeca

BRADLEY ARTHUR—Sculptures in bronze and stone, thru 8/31. Pietrasanta, 81 Franklin (219-3128).

BARUCH HIMMELSTEIN—An environmental installation piece entitled "Cloud Gatherer," thru 9/1. 22 Wooster (431-6445).

MARLA LIPKIN—Landscape paintings, thru 9/13. Rainbow Connection, 100 Hudson (219-8017).

Other

JAMES ALLEN—A retrospective of his industrial and urban etchings and lithographs from the '30s and '40s, thru 9/16. Ryan, 452 Columbus (799-2304).

NORMAN BLUHM—Large-scale oil paintings with abstract forms that refer to landscape and the figure, thru 10/10. SUNY at Stony Brook, Stony Brook, N.Y. (516-246-3580).

SUSAN RUTH COHEN—Colorful, mixed-media works based on the theme of festivals, thru 8/25. Jamaica Arts Center, 161-04 Jamaica Ave., Jamaica (658-7400).

ELAINE DEKOONING/JEFFREY MEIZLIK—New paintings/Sculpture. Thru 8/30. Vered, 68 Park Place, East Hampton, L.I. (516-324-3303), Thurs.-Mon. 12-6.

JOSEPH DELANEY—Paintings from 1933-1983, including works from the W.P.A. period, thru 9/15. Sragow, 80 Fifth (929-2734).

ROBERT GWATHMEY—A forty-year survey of oil paintings and watercolors by a realist painter, thru 9/16. Guild Hall, 158 Main St., East Hampton (516-324-2155).

AL HIRSCHFELD—A thousand drawings, some dating back to the 1920's, thru 8/24. Feiden, 51 E. 10th (677-5330).

RICHARD PAGAN—New paintings, thru 8/24. Tower, 3 S. Main St., Southampton, L.I. (516-283-3951).

MARK SCHLESINGER/RICHARD HENNESSY—Abstract paintings/One painting, "The Siege of Breda," which alludes to Velasquez's "The Surrender of Breda." Thru 9/16. St. Peter's Church, 619 Lexington (935-2200).

GROUP SHOWS

Madison Avenue and Vicinity

DAVIS & LANGDALE—746 Madison (861-2811). Drawings and paintings by gallery artists, including Anderson, Kulicke, Shickler, York; thru 9/14.

FACADE—1044 Madison (744-4997). Works by gallery artists, thru 9/15.

FORUM—1018 Madison (772-7666). Figurative drawings by 20th-century American artists, including Dine, Gillespie, Hopper, Jacquette, Marsh, Soyer, others; thru 8/31.

FOURCADE—36 E. 75th (535-3980). Sculpture by Berlant, Chamberlain, de Kooning, Heizer, Smith, Westermann, others; thru 9/14.

GOODMAN—1020 Madison (772-2288). Works by Botero, Chia, Dubuffet, Hockney, Moore, Picasso, others; thru 8/30.

GRAHAM—1014 Madison (535-5767). "Women: A Changing Picture"—paintings by Anshutz, Hunt, Sully, others; thru 8/31.

MARBELLA—28 E. 72nd (288-7809). Paintings by Hallowell, Inness, Marsh, others; thru 10/13.

PAYSON-WEISBERG—822 Madison (249-1666). Paintings and works on paper by Anthony, Banach, Buch, Dillon, de Juan, Margulis; thru 9/3.

ROLLY-MICHAUX—943 Madison (535-1460). Early aquatint etchings and lithographs by Miro; selected graphics by Marini, Moore, Picasso; sculpture by Berrocal and Wilson, thru 9/30.

SOLOMON & CO.—959 Madison (737-8200), Tues.-Fri. 11-5. Paintings, watercolors, and sculpture by Calder, Dubuffet, Leger, others; thru 8/31.

SPANIERMAN—50 E. 78th (879-7085). Paintings, watercolors, and drawings by American Expatriate artists, including works by Bridgman, Currier, Hitchcock, Knight, Robinson, Sargent, Weeks, others; thru 9/17.

WEINTRAUB—992 Madison (879-1195). Paintings by Botero, Klee, Magritte, Picasso, Tamayo and others; sculpture by Archipenko, Arp, Calder, Miro and others; thru 9/30.

57th Street Area

ARMSTRONG—50 W. 57th (582-8581). Oil paintings and works on paper by gallery artists, including Bruder, Burko, Ernst, Gray, others; thru 9/15.

COLE—101 W. 57th (333-7760). "American Master Prints: 1900-1950"—works by Arms, Avery, Curry, Davis, Lozowick, Wood; thru 8/31.

FELICIE—141 E. 56th (752-7567). Paintings, pastels, drawings by Correale, Fasanella, Johnson; thru 9/30.

FIRST WOMEN'S BANK—111 E. 57th (644-0670). "Portraits: Form and Concept," with works by Bell, Benton, Corboy, Sharpe, Wilke, others; thru 9/14.

FRENCH—41 W. 57th (308-6440). Works by Birmelin, Haney, Lang, Mitropoulos, others; thru 8/31.

GETLER/PALL/SAPER—50 W. 57th (581-2724). Works centered around the theme of the Pool, by Bartlett, Hockney, Hopkins, Katz, Segal, others; thru 8/31.

HEESY—50 W. 57th (245-1420). Selected prints by Diebenkorn, Hockney, Lichtenstein, Motherwell, others; thru 8/31.

HEIDENBERG—50 W. 57th (586-3808). Works by Botero, Caro, Pissarro, Riess, Solomon; thru 8/31.

MARKEL—50 W. 57th (581-1909). An exhibition of gallery artists, thru 8/31.

LAURENCE MILLER—38 E. 57th (319-1800), Tues.-Fri. 10-5:30. Multi-media works by Brotmeyer, Farber, Hamady; thru 8/24.

ROBERT MILLER—724 Fifth (246-1625), Mon.-Fri. 10-5:30. Works by gallery artists including Amenoff, Bourgeois, Chase, Held, Zakanitch, others; thru 8/25.

OSCARSSON HOOD—41 W. 57th (750-8640). By appt. only thru 9/8. A preview of artists who will show their work in the 1984-1985 season, including Couch, Luchs, Ossorio, Pesce, Sims, Willis, others; thru 9/8.

PACE—32 E. 57th (421-3292), Mon.-Fri. 9:30-5:30. Prints and sculpture by gallery artists, thru 8/31.

ROSENBERG—20 W. 57th (757-2700). A review of shows from 1983-1984, and a preview of shows to come, with works by Chernow, Crull, Katzen, Parks, others; thru 9/7.

ST. ETIENNE—24 W. 57th (245-6734). American folk paintings by Hicks, Kane, Moses, Phillips, Pippin, others; thru 9/14.

SCHOELKOPF—50 W. 57th (765-3540). Works by gallery artists, including Bailey, Erlebacher, Dallman, others; thru 9/1.

SEGAL—63 E. 57th (486-2297). "Indian Summer Show," with works by Native American artists, including Cannon, Houser, Namingha, Scholder, others; thru 9/5.

East Village

AVENUE B—167 Ave. B (925-9802). Gallery will function as an information center, directing the public to street work, such as graffiti, wall painting, poster art, outdoor sculpture, performance, etc.; thru 8/26.

DRAMATIS PERSONAE—25 E. 4th (777-2017), Thurs.-Sun. 2-6. Works by ten figure painters; thru 8/31.

FUN—254 E. 10th (473-4606) Tues.-Sun. 12-6. Works by Brathwaite, Connelly, Friedman, Futura, others; thru 8/31.

KENKELEBA HOUSE—214-16 E. 2nd (254-5269). Thurs.-Sun. 1-6. Works by sixty artists living and working in New York this summer, including Abdell, Augeri, Baechler, Hambleton, Lady Pink, Nechvatal, others; thru 8/26.

M-13—440 E. 9th (505-9016). Small paintings and sculptures by sixty East Village artists, including Conine, Grass, Keever, Scarpulla, others; thru 8/26.

SHARPE—328 E. 11th (777-4622). Works by gallery artists, including Dean, Drake, Laemmle, Schindler, others; thru 8/31.

SoHo and Tribeca

BLOM & DORN—164 Mercer (219-0761). Paintings by Frandsen and Levav; sculpture by Horvath; thru 8/31.

CENTRAL FALLS—478 W. Broadway (475-3333). Caribbean art from the island of St. Bartholomew, thru 9/9.

HENOCH—80 Wooster (966-0303). Works by Evans, Ferguson, Feuerman, Lang, others; thru 8/31.

HERLIN—68 Thompson (431-8732). Works on paper by Anello, Anthony, Batten, Dalen, Fisher, Haber, others; thru 8/31.

HOFFMAN—429 W. Broadway (966-6676). Summer show of works by gallery artists, including Buchwald, Eddy, Ferrer, Nice, Sullivan, Tworkov, Wofford, others; thru 9/5.

KIND—136 Greene (925-1200). Works by Birmelin, Finster, Nutt, Ramberg, others; thru 9/1.

SPERONE WESTWATER—142 Greene (431-3685). Works by Chia, Clemente, Cucchi, Le Brun, Long, Mariani, Merz, Paladino, Richter; thru 9/1.

WARD-NASSE—178 Prince (925-6951). "Illusions/Allusions"—paintings, sculpture, works on paper, and photography by approximately 100 artists; thru 8/22. . . Paintings by Kane, Pellegrino, and Serban; multi-media pieces by Maciel; 8/25-9/13.

Other

ALA—32 W. 20th (675-3267). Works by gallery artists, including Bianchi, Ceccobelli, Dessi, Finn, Gormley, Hambleton, Rosenthal, Wilding; thru 9/15.

CITY—2 Columbus Circle, 2nd Floor (929-6688). "Reverse Impressions: An Emphasis on Negative Space," with works by Bisson, Frazier, Lister, Serrano, Weider, Wool; thru 9/21.

CREATIVE TIME'S ART ON THE BEACH—Battery Park City Landfill, Gate 18, Chambers and West Sts. (571-2206). Eight groups, each including a visual artist, a performing artist and an architect, will create eight installations, thru 9/16.

FASHION MODA—2803 Third Ave., Bronx (585-0135). "South Bronx Show," with works by Ahearn, Crash, Eins, Headley, Torres, others; thru 8/31.

GREENWALD—181 Mott (219-1642). Paintings, drawings, and sculpture by Burns, Fares, Kramer, Levine, Miller, others; thru 9/3.

JAMAICA ARTS CENTER—161-04 Jamaica Ave., Jamaica, N.Y. (658-7400). "Situations"—works by Brown, Cicero, Dubasky, Friedberg, Sisto, others; thru 8/25. . . "Workspace Exhibition"—works by Averbuch, Craddock, Grimes, Hinkley, Jacobson, Nozick, thru 8/25.

LINCOLN CENTER'S CORK GALLERY—Lower level of Avery Fisher Hall, Broadway at 64th (749-5516). "Vietnam: Reflexes and Reflections"—works by Vietnam combat veterans; thru 9/4.

MUNICIPAL ART SOCIETY—457 Madison (935-3960), Mon.-Sat. 11-5. Models, drawings, and close up photographs detailing the restoration of The Statue of Liberty, thru 9/14.

ONYX—54 Irving Place (505-9001). Works on paper by six South African artists, thru 9/16.

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ART

STORM KING ART CENTER—Mountainville, New York (914-534-3115). "20th-Century Sculpture: Selections from The Metropolitan Museum of Art" with works by Calder, Di Suvero, Moore, Smith, others; also a group of outdoor sculptures by Louise Nevelson; thru 10/31.

Photography

ANSEL ADAMS—A memorial tribute to America's pre-eminent landscape photographer, with over sixty photographs, thru 9/1. Light, 724 Fifth (582-6552).

CARIMOOR—20 E. 76th (772-1701). Photogravures by Steichen, Stieglitz, Strand, White, others; thru 8/31.

MONIKA KRAJEWSKA—28 black-and-white photographs of Polish Jewish cemeteries and tombstones, thru 10/15. YIVO, 1048 Fifth (535-6700), Mon.-Fri. 9:30-5:30.

NIKON HOUSE—620 Fifth (586-3907). Over 60 photographs by winners of the Nikon Photo Contest International, thru 9/1.

PACE/MACGILL—11 E. 57th (759-7999). Group show of gallery artists, including Avedon, Callahan, Hellebrand, Shore, others/Photographs by Samaras from the past decade. Thru 8/31.

PATRICK D. PAGNANO—Color photographs of Italy, thru 8/31. Image, 507 Fifth (867-4747), Mon.-Fri. 9-5:30.

KRISTIN ROBINSON/MALCOLM GREENAWAY—Photographs of Block Island and Rhode Island by both, thru 9/3. Burgundy, 467 Amsterdam (787-8300).

MARK SICK—"Human Comedy"—a group of black-and-white photographs showing how people choose to present themselves within their environments; thru 9/11. New School/Parsons Photography Gallery, 66 Fifth (741-5667).

STALEY-WISE—177 Prince (777-1590). Vintage and modern photographs by Dahl-Wolfe, Horst, Newton, Ray, Turbeville, Walling, others; thru 9/15

EVE STROH—Photographs of children in playgrounds, thru 9/5. St. John the Divine, Amsterdam and 112th (678-6903).

Museums

AMERICAN CRAFT MUSEUM II, International Paper Plaza, 77 W. 45th St. Mon.-Sat. 10-5. $1.50, seniors & children 75 cents. Jewelry USA and Jewelry International: Contemporary Trends; thru 9/1.

AMERICAN MERCHANT MARINE MUSEUM, United States Merchant Marine Academy, Kings Point, N.Y. (516-482-8200). Sat.-Sun. 1-4:30. Mon.-Fri. by appt. only. Free. Permanent collection of artifacts from merchant ships and noted models. . . Arthur Beaumont, 1890-1977: Retrospective; thru Oct.

AMERICAN MUSEUM OF NATURAL HISTORY, CPW at 79th St. (873-1300). 10-5:45; Wed., Fri.-Sat. 10-9. Contribution $3; children $1.50. (Free Fri.-Sat. 5-9). Gardner D. Stout Hall of Asian Peoples; 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India. . . Ancestors: Four Million Years of Humanity; thru 9/9.

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Mon.-Thurs., Sat. 11-6, Sun. 12-5. Closed Fri. The Rockefeller Collection of Asian Art: over 250 objects representing major art traditions from Afghanistan to Japan. . . Contemporary Chinese Painting: An Exhibition from the People's Republic of China; thru 8/26. . . Faces of China: A Photographic Exhibition by Tom Zetterstrom; thru 8/26.

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.-Thurs. 10:30-4:30, Sun. 11-4:30. $1.50, students and seniors $1. Native American Painting; thru 10/14.

BROOKLYN MUSEUM, 188 Eastern Pkwy. (638-5000). Wed.-Sat. 10-5, Sun. 12-5. $2 suggested donation; students $1. The Emily Winthrop Miles Collection of Wedgwood. . . Homer, Sargent, and the American Watercolor Tradition; thru 9/3. . . Picasso's Curtain for the Ballet, *Parade,* thru 9/3. . . Collecting for the Future; thru Aug. . . Robert Kushner: two panoramic works; thru 8/26. . . Gowns by Grès; thru January. . . Curator's Choice III: Spanish Colonial Arts of the Andes; thru 10/9. . . Color in the Summer: color photographs by more than 20 artists; thru 9/30.

COOPER-HEWITT MUSEUM, Fifth Ave. at 91st St. (860-6868). Tues. 10-9, Wed.-Sat. 10-5, Sun. 12-5. $2; seniors & students $1, free Tues. after 5. Manhattan Skyline: New York Skyscrapers Between the Wars; thru 9/23. . . Design in the Service of Tea; thru 10/28. . . Damask: a selection of historic and contemporary silk, linen and wool fabrics in damask weave; thru 11/4.

FIRE MUSEUM—104 Duane St. (570-4230). Mon.-Fri. 9-4. Free. Located in an old firehouse, and operated by the city's Fire Department, it displays firefighting apparatus of the past and today—uniforms, sliding poles, fire-boat equipment.

FRAUNCES TAVERN MUSEUM—54 Pearl St. at Broad St. (425-1778). Mon.-Fri. 10-4. Free. A city landmark; period rooms, Washingtonia, etc. . . City Streets by Hedy Pagremanski; thru 8/31.

FRICK COLLECTION, 1 E. 70th St. (288-0700). Tues.-Sat. 10-6; $1; students and seniors 50 cents. Sun. 1-6; $2. Children under 10 not admitted. . . Clodion Terracottas in North American Collections; thru 9/30.

GUGGENHEIM MUSEUM, Fifth Ave., at 89th St. (360-3500). Tues. 11-8, Wed.-Sun. 11-5. $2.50; students and seniors $1.50. (Free Tues. 5-8). Modern Masters. . . Painting in Paris, 1909-1927: A Selection from the Permanent Collection; thru 9/30. . . From Degas to Calder: Sculpture and Works on Paper from the Guggenheim Museum Collection; thru 9/9. . . Collection Gallery: Master Drawings; thru 10/14.

HISPANIC SOCIETY OF AMERICA—613 W. 155th St. (926-2234). Tues.-Sat. 10-4:30, Sun. 2-5. Free. Paintings, sculpture, and decorative arts of the Iberian Peninsula from prehistoric days to the present century.

THE HUDSON RIVER MUSEUM—Trevor Park-on-Hudson, 511 Warburton Ave., Yonkers (914-963-4550). Wed.-Fri. 10-5:30, Thurs. til 9, Sat.-Sun. noon-7. The Lens in the Garden; thru 9/16. . . Mary Frey: Photography; thru 9/9. . . Mark Ouderkirk/Marilyn Rosenberg; thru 9/2.

INTREPID SEA-AIR-SPACE MUSEUM—Pier 86, W. 46th, at 12th Avenue (245-0072). Wed.-Sun. 10-5 (last admission 4). $6, children $3. 20th-century technology, highlighting man's achievements at sea, in the air, and in space. Newly on exhibit: The Hall of Honor, living memorial to American heroes. . . Grumman F-11 Tiger.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11-6, Mon.-Thurs. noon-5:30, Tues. to 9, Fri. to 5. Closed Sat., major Jewish holidays. $5, seniors and children $3.50. (Tickets available *through Ticketron and Teletron only.) Israel in* Antiquity. . . Coins Reveal. . . The Precious Legacy: Judaic Treasures from the Czechoslovak State Collections; thru 8/26. . . Image and Reality: Jewish Life in Terezin; thru 8/26.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd (879-5500). Tues. 9:30-8:45, Wed.-Sun. 9:30-5:15. Suggested contribution $4; children & seniors $2. Reinstalled galleries of Egyptian Art. . . The New Jack and Belle Linsky Galleries of European paintings, furniture, porcelain, bronzes, and jewelry. . . Greek and Roman Treasury. . . New Installations in the American Wing. . . Roman Portraits and Reliefs from the First Century B.C., through the Third *Century A.D.* . . Yves Saint Laurent: 25 Years of Design; thru 9/2. . . Paintings and Manuscripts from the Collection of Prince Sadruddin Aga Khan; thru 10/14. . . Sports in Ancient Greece. . . New Galleries for Ancient Near Eastern Art. . . Recent Acquisitions; thru 9/2. . . African Ivories; thru 12/30. . . Rhode Island Needlework, 1730-1830, thru 9/23. . . Aspects of the City: 20th-century paintings; thru 9/29. **The Cloisters,** Fort Tryon Park (923-3700). Medieval Collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.-Sat. 10:30-5. $2 suggested donation. Closed thru 8/31.

EL MUSEO DEL BARRIO, 1230 Fifth Ave. (831-7272). Tues.-Fri. 10:30-4:30; Sat., Sun. 11-4. Donations. . . Mira! The Canadian Club Hispanic Art Tour; 55 contemporary paintings by 22 Hispanic artists; thru 9/2.

MUSEUM OF AMERICAN FOLK ART—125 W. 55th St. (581-2474). Tues. 10:30-8; Wed.-Sun. 10:30-5:30. $2; seniors and students $1; free Tues. eve. Cross Currents: Faces, Figureheads and Scrimshaw Fancies; thru 9/2.

MUSEUM OF THE AMERICAN INDIAN, Broadway and 155th St. (283-2420). Tues.-Sat. 10-5; Sun. 1-5. $2; seniors and students $1. Art and artifacts from North and South America, ancient to modern. . . Arctic Art of the Eskimo. . . Dragons in the New World: Native Americans and the China Trade; thru 9/30. . . Drums and Bustles; thru 9/30.

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Tues. 12-8, Wed.-Sat. 12-5. $3; $2 students; $1.50 children & seniors. Cassettes available for viewing at museum include documentaries, news, dramatic and comedy shows. Also special screenings daily. Lucille Ball: First Lady of Comedy; thru 9/13. . . Metromedia and the Du Mont Legacy; thru 9/20.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. at 103rd St. (534-1672). Tues.-Sat. 10-5; Sun. 1-5. Free. The Big Apple: multi-media history of New York from 1524-1983; thru '84. . . New Yorkers' Taste: Chinese Export Porcelain 1750-1865; thru 9/5. . . New Toy Gallery. . . Rooms from the Home of

John D. Rockefeller Sr. . . New York off the Record: Photographs by Robert Sefcik; thru 9/3. . . Queens, Courtiers and Cavaliers; thru 9/3. . . The City Scene: 1820-1920; thru 10/14. . . The Circus Comes to Town: Posters on Parade; thru 9/9. **Minskoff Theatre Arcade,** 1515 Broadway. Show Stoppers: Great Moments of the American Musical; thru 9/5.

MUSEUM OF HOLOGRAPHY—11 Mercer St. (925-0526). Wed.-Sun. 12-6. $2.75; children & seniors $1.50. In Perspective, permanent exhibition on the history and development of holography. . . Holography (Re)Defined/Innovation through Tradition.

MUSEUM OF MODERN ART, 11 W. 53rd St. (708-9400). Daily 11-6, Thurs. til 9. Closed Wed. $4.50; students $3; seniors $2. New West Wing. . . Three Americans: Photographs by Robert Adams, Jim Goldberg and Joel Sternfeld; thru Aug. . . Color Photographs: Recent Acquisitions; thru Oct.

NASSAU COUNTY MUSEUM OF FINE ART—1 Museum Drive, Roslyn, L.I. (516-484-9337). Tues.-Fri. 10-4:30; Sat., Sun. 1-5. Closed Mon. Free. Andrew Lyght: 3-D Paintings; thru 10/7. . . Long Island Sound Steamboats; 8/21-10/7.

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tues. 12-8, Wed.-Sun. 12-5. (Free Tues. 5-8). $1.50. William Lescaze—The Rise of Modern Design in America; thru 9/2. . . Seasons at the *New Yorker:* Six Decades of Cover Art; thru 9/2.

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed. 12-8 (free 5-8). Thurs.-Sun. 12-6. Closed Mon. & Tues. $2.50; students & seniors $1.50, children free. Martin Puryear: Survey of wood sculpture; thru 9/9. . . Currents: David Ireland; thru 9/9.

NEW-YORK HISTORICAL SOCIETY, Central Park West at 77th St. (873-3400). Tues.-Fri. 11-5, Sat. 10-5, Sun. 1-5. $2; children 75 cents. The World of Tiffany: The Neustadt Collect of Tiffany Lamps. . . New York and The China Trade; thru 8/31. . . Five New York Families; thru 11/18. . . Visions of Liberty; thru 1/13. . . Watercolors from the Society's Permanent Collection; thru 10/28. . . Lost in the Shuffle: Playing Cards and Board Games from Bygone Days; thru 11/4. . . Firefighting on Parade: 1600-1865; thru 8/31. . . Ardent Spirits and Demon Rum: Temperance Movements in America; thru 9/30.

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (661-7220). Daily ex. Sun. 10-6; some collections to 9. Fifty Years of American Poetry; thru 10/1. . . Censorship: 500 Years of Conflict; thru 10/15. . . **Lincoln Center,** 111 Amsterdam Ave. (870-1600). The DeMille Dynasty: First Family of Hollywood, Theatre and Dance; thru 10/1. . . Terpsichore Revisited: 40th-Anniversary of the Dance Collection; thru 9/22.

QUEENS MUSEUM, New York City Bldg., Flushing Meadow (592-5555). Tues.-Sat. 10-5; Sun. 1-5. Contribution suggested. . . The Ablah Collection: Six Henry Moore Sculptures; thru 11/30. . . Laurie Anderson: Works from 1969-1983; thru 9/9. . . Matt Mullican: Recent Works; thru 9/2.

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Tues.-Fri. 10-5, Thurs. to 8 p.m., Sat.-Sun. 1-6. $1; children 50 cents. Faith Ringgold: Twenty Years of Painting, Sculpture and Performance 1963-1983; thru 9/4.

UKRAINIAN MUSEUM—203 Second Ave. (228-0110). Wed.-Sun. 1-5. $1, students & seniors 50 cents. Ukrainian Folk Costumes. . . Folk Art from the Carpathian Mountains. . . To Preserve a Heritage: The Story of the Ukrainian Immigration in the United States.

WHITNEY MUSEUM, Madison Ave. at 75th (570-3676). Tues 1-8, Wed.-Sat. 11-5, Sun. 12-6. $3, seniors $1.50. 20th-Century American Art: Highlights of the Permanent Collection. . . Calder's Circus. . . Abstract Painting and Sculpture in America 1927-1944; thru 9/9. . . Viola Frey; thru 9/30. . . Print Acquisitions 1974-1984: 8/29-11/25. **Whitney Museum at Philip Morris,** 42nd at Park (878-2550). The Art of Music: American Paintings and Musical Instruments 1770-1910; thru 9/19. **Fairfield County,** 1 Champion Plaza, Stamford. Tues.-Sat. 11-5. Fairfield Porter: Portraits; thru 8/22.

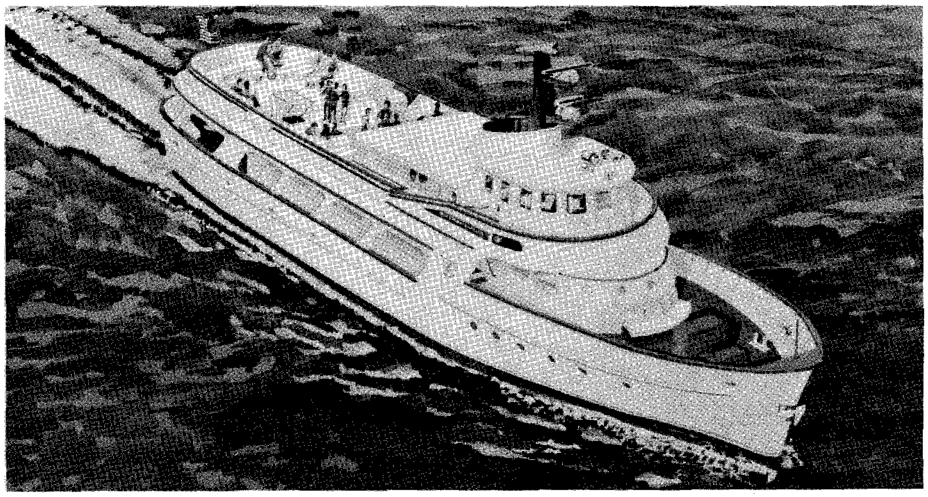
Auctions

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). Next sale September. **East,** 219 E. 67th St. (570-4141). Next sale 9/5.

DOYLE—175 E. 87th St. (427-2730). 8/22 at 10: Furniture and decorations including paintings, silver & rugs. On view from 8/18.

PHILLIPS—406 E. 79th St. (570-4830). 8/25 at 11: British Biscuit Tins, Royal Commemorative China, and Collectibles. On view from 8/22.

SOTHEBY'S—York Ave. at 72nd St. (472-3400). Next sale 9/11.



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MUSIC & DANCE

Concerts

Monday, August 20

MOSTLY MOZART—Festival Orchestra, Michael Tilson Thomas conductor; flutist Jean-Pierre Rampal, soprano Barbara Hendricks, harpist Nancy Allen. Haydn's Symphony No. 81 in G; Mozart's Concerto for Flute and Harp, K. 299; Mozart concert arias "Non temer, amato bene" and "Misera! dove son"; Beethoven's Symphony No. 8. Avery Fisher Hall at 8. $8, $12. Pre-concert recital at 7: Rampal and John Steele Ritter, pianist; Mozart's Variations in G on "La Bergère Célimène"; Hoffmeister's Sonata in C.

FESTIVAL DE LA NUEVA CANCION—Performers from Puerto Rico, Cuba, New York, Nicaragua. Delacorte Theater, Central Park, at 6 and 10. Free (598-7100).

FRANK AVRIL, oboist/**CHRISTOPHER LEWIS,** pianist. Vivaldi, Donizetti, Fauré, Saint-Saëns. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

CHAKRA—Jazz. Citicorp Atrium at 6. Free.

HARMONIE ENSEMBLE, Steve Richman director. Ensemble of 12 woodwinds, in classical music. Bryant Park, off Sixth at 42nd St., at 12:30. Free.

ATSUKO YUMA AND SKY BRIDGE—Dance with costumes and masks, also Asian folk instruments, singers, and jazz. Trinity Church courtyard, Broadway and Wall St., at 12:30. Free.

NEW YORK CITY HOUSING AUTHORITY CHAMBER ORCHESTRA, Tali Makell conductor. A Gazebo Concert, at Washington Market Park, Greenwich and Chambers Sts., at 6:30. Free.

BRONX PARKS—Ray Rapetti, at Comras Mall. Steve Lane, at Independence Park. At 7:30. Free.

KOSMIC JAZZ ORCHESTRA—Big-band music. Snug Harbor Cultural Center, 914 Richmond Terrace, S.I., at 8. Free.

Tuesday, August 21

MOSTLY MOZART—Jean-Pierre Rampal, flutist; Kalichstein-Laredo-Robinson Trio/Michael Tree, violist/John Steele Ritter, pianist. Haydn's Piano Trio in E; Schubert's Arpeggione Sonata; Mendelssohn's Piano Trio in d; Mozart's Flute Quartet in C, K. 285b; Czerny's Duo Concertante for Flute and Piano; Boccherini's Flute Quartet in D. Avery Fisher Hall at 8. $8, $12. Pre-concert recital at 7: Kalichstein-Laredo-Robinson Trio and Tree; Mozart's Quartet in E-flat, K. 493.

ANDREA MATTHEWS, soprano/**NEAL GOREN,** pianist. Music by Turina, and Strauss's *Four Last Songs.* Trinity Church, Broadway and Wall St., at 12:45. Free.

KENT COUNTY YOUTH ORCHESTRA—Overture to Rossini's *William Tell;* Tchaikovsky's Symphony No. 5; Berlioz's *Roman Carnival* Overture. South Street Seaport Museum, Pier 16, Fulton St. and the East River, at 1. Free.

SMITH ST. SOCIETY, with Bruce McNichols. Dixieland. Steps of City Hall, between Park Row and Broadway, at noon. Free.

BILL TURNER AND BLUE SMOKE—'50s rock. A Little Noon Music, at Cooper Park, Third Ave. and 7th St., at 12:15. Free.

BIG APPLE BARBERSHOP CHORUS, with Los Takis del Peru, dancers. Bell Plaza, Sixth Ave. at 42nd St., at noon. Free.

WARREN CHIASSON QUINTET—Jazz. Grace Plaza, Sixth Ave. and 43rd St., at 12:15. Free.

MUSIC LIVE!—Political rock and salsa, with open jamming by audience musicians. Truck and Warehouse Theater, 79 E. 4th St. (254-5060), at 7:30. Free.

NEW YORK CHORAL SOCIETY SUMMER SING—Gary Miller leads an open reading of Handel's *Messiah.* CAMI Hall, 165 W. 57th St., at 7:30. $4, includes refreshments and use of a score.

BRONX PARKS—Steve Lane, at Poe Park. Bobby Pace, at I.S. 192. Peggy Lawrence, at Rice Stadium. At 7:30. Free.

SCOTTI RHODES, vocals with guitar; the Ryan Repertory Co., in an original musical revue. Bensonhurst Park, Cropsey Ave. and Bay Pkwy., Brooklyn, at 7. Free.

JUMBO STRING BAND—Thompson Hill Park, Greenpoint Ave. and 43rd St., Brooklyn, at 7:30. Free.

Wednesday, August 22

MOSTLY MOZART—See 8/20.

LINCOLN CENTER OUT-OF-DOORS—Oliver Lake and Jump Up, 12:15, North Plaza. See also Dance, below, and Children, page 144. Free.

NORIKO FUJIKAWA, violinist/**FRANCIS HEILBUT,** pianist. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

JAZZ, by Singers Satellite. Citicorp Sunken Plaza, Lexington Ave. at 53rd St., at noon. Free.

JOHNNY ZAMOT ORCHESTRA—Latin jazz, salsa. Bryant Park, off Sixth Ave., 40th-42nd Sts., at 12:30. Free.

FRED KATZENBERG ENSEMBLE—Chamber music. American Craft Museum, International Paper Plaza, 77 W. 45th St., at 12:30. Free.

POWER AND GLORY—New-music quartet, with rock music. Trinity Church courtyard, Broadway at Wall St., at 12:30. Free.

MARCO RIZO ORCHESTRA—Latin American music. World Trade Center Plaza at 12:15. Free.

HEIGHTS CHAMBER ENSEMBLE—Port Authority Bus Terminal, Eighth Ave. and 42nd St., at noon. Free.

RENE GRAND—Salsa and other Latin music. George Washington Bridge bus station at 4:30. Free.

LENNY CHERRY—Bronx Park East at 7:30. Free.

LENNOX PHILLIPS—Ft. Greene Park, Brooklyn, at 6. Free.

SEUFFERT BAND, George F. Seuffert conductor. Beach 19th St., Rockaways, Queens, at 8. Free.

BALALAIKA SYMPHONY ORCHESTRA, Alexander Kutin conductor. Seaside Park Bandshell, near Ocean Pkwy. and Seabreeze Ave., Brooklyn, at 7:30. Free.

ROSEWOOD CHAMBER ENSEMBLE—Thompson Hill Park, Greenpoint Ave. and 43rd St., Brooklyn, at 7:30. Free.

JOAN BAEZ—Westbury Music Fair, Brush Hollow Rd., Westbury, L.I. (516-333-0533), at 8. $13.75.

Thursday, August 23

MOSTLY MOZART—Pinchas Zukerman, violinist/**MARC NEIKRUG,** pianist. Mozart program: Variations in g, K. 360; Violin Sonatas, K. 378, 376, 304. Avery Fisher Hall at 8. $8, $12.

LINCOLN CENTER OUT-OF-DOORS—Country-song-and-dance party, with audience-participation square dancing. Damrosch Park at 8:15. Free. See also Dance, below, and Children, page 144.

NEXUS—Oboist Mary Driver, clarinetist Tansie Mayer, bassoonist Amy Fraser. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

THE SEVILLE TRIO—Classical works for strings. Bryant Park, off Sixth Ave. and 40th-42nd Sts., at 12:30. Free.

NAYJAMA—Music of the Andes. Exxon Park, west of Sixth Ave., 49th-50th Sts., at 12:30. Free.

JOHN BASILE QUARTET—1411 Broadway Plaza, at 38th St., at 12:15. Free.

PAUL WINSTON TRIO—Piano, bass, and drums. Olympic Tower Atrium, Fifth Ave. at 51st St., at 5:30. Free.

VINNIE KNIGHT—Jazz. Citicorp Atrium at 6. Free.

ANDREW CYRILLE—Jazz. Port Authority Bus Terminal, Eighth Ave. and 42nd St., at 4:30. Free.

LOVE'S OLD SWEET SONG—1890s revue in costume. Trinity Church Courtyard, Broadway at Wall St., at 12:45. Free.

CASTLE CLINTON: A HISTORY IN SONG AND STORY—Balladeer Linda Russell in a musical tour. At the site, Battery Park, at 7. Free.

SAM JACOBS—Jazz and funk. Steps of City Hall, between Park Row and Broadway, at noon. Free.

GUANABARA—Brazilian music. Castle Clinton, Battery Park, at noon. Free.

NEW YORK CHORAL SOCIETY SUMMER SING—Robert DeCormier conducts an open reading of Bach's B-minor Mass. CAMI Hall, 165 W. 57th St., at 7:30. $4, includes refreshments and use of a score.

FRANKIE VALLI AND THE FOUR SEASONS, with comedian David Frye. Midwood Field, E. 17th St. between Aves. K and L, Brooklyn, at 7:30. Free.

IK-HWAN BAE, THEODORE ARM, violinists/**LOUISE SCHULMAN,** violist/**HAKURO MORI, FRED SHERRY,** cellists. Kummer, Boccherini, Schubert. Bargemusic Ltd., Fulton Ferry Landing, Brooklyn (624-4061), at 7. Free.

LEVERN AND COMPANY—Vocalist, with jazz guitarist Roland Prince. Schomburg Library, 102 W. 136th St., at 8. Free.

BRONX PARKS—Max Goldberg, at Co-op City, Section I. Nick Paone, at Waterbury-Lasalle Playground. At 7:30. Free.

CESAR AND CESAR, singer and composer. Latin American popular and folk music. Queens Borough Public Library, 35-51 81st St., Jackson Heights, at 3. Free.

JUAL CURTIS AND INSTANT SWING—Pelham Bay Park ballfield No. 7, Bruckner Blvd. and Watt Ave., Bronx, at 7:30. Free.

CHUCK MANGIONE—The jazz instrumentalist, with his quartet. Westbury Music Fair, Brush Hollow Rd., Westbury L.I. (516-333-0533), at 8. $13.75.

Friday, August 24

MOSTLY MOZART—Festival Orchestra, Michael Tilson Thomas conductor; pianist Menahem Pressler; trumpeter Wynton Marsalis. Mozart's *Musical Joke,* K. 522, and Piano Concerto No. 9; Hummel's Trumpet Concerto in E-flat; Mozart's Symphony No. 35, "Haffner." Avery Fisher Hall at 8. $8, $12. Pre-concert recital at 7: Pressler and Marsalis.

UTOPIA, with Todd Rundgren, Roger Powell, Kasim Sulton, Willie Wilcox. Concerts on the Pier, Twelfth Ave. and 45th St. (249-8870), at 7:30. $10.

VILLAGE JAZZ FESTIVAL—Opening concert of the Dewar's annual series. Benny Carter and an all-star orchestra. Washington Square Park, foot of Fifth Ave. below 8th St., at 5. Free. See Nightlife, page 164, for Festival events in the clubs.

LINCOLN CENTER OUT-OF-DOORS—Doug Harris and Friends, midday jazz, North Plaza at 12:15. Virtuosi Quintet, chamber music, North Plaza at 6:15: Ravel, Farkas, Francaix, Hindemith. "The High-Heeled Woman," cabaret, Damrosch Park at 8:15. Free. See also Happenings, page 144.

BILL SPILKA AND HIS ROWDY ROOTERS—Dixieland jazz. Bryant Park, off Sixth Ave. and 40th-42nd Sts., at noon. Free.

CROSSING POINT—Jazz. 55 Water St. Upper Plaza at noon. Free.

LA CHARANGA FANICA—Latin salsa big band. Trinity Church Courtyard, Broadway and Wall St., at 12:30. Free. Closing day of Noonday Cafe.

QUEENS PHILHARMONIA GRAND BALLROOM BIG BAND—Works by Glenn Miller, Basie, Ellington, others. Queens College Kiely Hall, 520-7000. L.I.E. and Kissena Blvd., at 8. $5.

CELEBRATE BROOKLYN—African-music weekend. The Flamingos a.k.a. Sweet Talks (Ghana); Emile Yoan & the Ancestors (Ivory Coast). Prospect Park Bandshell, P.P.W. and 9th St., at 8. Free.

J.R. MITCHELL'S UNIVERSAL ENSEMBLE, jazz sextet. Farmers' Market, Jamaica Ave. and Parsons Blvd., Queens, at noon. Free.

WATERLOO FESTIVAL—Annual Bluegrass Festival, with Tom Rush, Doc Watson, John Herald Band, many more groups and performers. Stanhope, N.J. (201-347-4700), 6-11:30 p.m. $10. Continues Sat. and Sun. $33, three-day admission.

THE BEACH BOYS, with Poco. Concerts on the Beach, Jones Beach Theater, Wantagh, L.I. (516-221-1000), at 8. $12.50-$17.50.

Saturday, August 25

MOSTLY MOZART—See 8/24. Festival finale.

FRANK ZAPPA—Concerts on the Pier, Twelfth Ave. and 45th St. (249-8870), at 7:30. $10.

HOWARD JOHNSON & GRAVITY—Jazz. Citicorp Atrium at 6. Free.

RICHARD VON GRABOW, carillonneur. Riverside Church, the Drive at 122nd St., at noon. Free.

CELEBRATE BROOKLYN—African-music weekend. African Connection; Indigo Drum & Spirit. Prospect Park Bandshell, 9th St. and P.P.W., Brooklyn, at 8. Rain date, 8/26 at 3. Free.

RAY RIVERA BAND—Canarsie Pier, foot of Rockaway Pkwy., Brooklyn, at 12:30. Free.

HIRAM COLON—Latin music. Linden Park, Brooklyn, at 2. Free.

CARAMOOR FESTIVAL—Youri Egorov, pianist. Schumann and Chopin. Katonah, N.Y. (914-232-5035). Spanish Courtyard at 8:30. $15.

WATERLOO FESTIVAL—Annual Bluegrass Festival, with Ralph Stanley and the Clinch Mountain Boys, Grandpa Jones, Del McCoury & the Dixie Pals, many more. Waterloo Village, Stanhope, N.J. (201-347-4700), 11 a.m.-11:30 p.m. $14. Continues Sun.

THE BEACH BOYS—See 8/24.

RONNIE MILSAP—Country and other music. Westbury Music Fair, Brush Hollow Rd., Westbury, L.I. (516-333-0533), at 5:30 and 9:30. $14.75.

Sunday, August 26

JAZZ BENEFIT, for the New Music Distribution Service. Four shows, two simultaneous programs at both 4 and 8:30, in the Anspacher Theater and the Newman Theater, at the Public, 425 Lafayette St. (598-7150). The lineup includes John Cage, the Butch Morris Ensemble, John Giorno, the John Zoen ensemble, Don Cherry, Carla Bley, and many more. $12 each, or $18 for any early-late show pair.

FRANK ZAPPA—See 8/25.

LINCOLN CENTER OUT-OF-DOORS—Folk Heritage Day, beginning at noon, in all areas; Pipes and Drums of the Westchester Police Emerald Society; the Soh Daiko Drummers. On the main Plaza: At 1, Linda Russell sings Colonial ballads; at 2, Tom Winslow, balladeer from North Carolina; at 4, the Polish American Folk Dance Company; at 5, the Irish Collection; at 6, James "Son" Thomas, Mississippi Blues. At 8:15, Damrosch Park: John Sebastian, and John Herald & the John Herald Band. Free.

WEST SIDE BRASS QUINTET—*Classical music.* Citicorp Atrium at noon. Free.

BRUCE NESWICK, organist. Messiaen's *L'Ascension, Messe de la Pentecote.* Trinity Church, Broadway at Wall St., at 9 p.m., preceded by ringing of the tower bells at 8:45. Free.

ST. PETER'S CHURCH—Lexington Ave. and 53rd St. At 5: Jazz Vespers, with the Lola Dunn Quartet; offering. At 7: the Mario Escalera Quartet; $4.

RICHARD VON GRABOW—See 8/25. Today at 10:35 a.m., 12:15, and 3. Free.

SUNI PAZ, with cellist Martha Siegel, flutist Wendy Blackstone. Latin American song. The Dairy, Central Park west of the Zoo, at 65th St., at 1. Free.

ART ON THE BEACH—Creative Time performance: Peter Gordon with "Car in Trough/Toxic Dump." Collaboration with sculptor Mac Adams and architect Henry Smith Miller, called "Dead End." Battery Park City Landfill, Gate 18, Chambers and West Sts., at 6:30. $5.

BRONX ARTS ENSEMBLE, Beatrice Brown conductor. "Romantic Serenades." Overture to Gonzalez's *El Juramento;* Gounod's Petite Symphonie; Strauss's Sonatina in F for 16 Winds. Van Cortlandt Mansion, 246th St. and Broadway, at 2. Also at Fordham U., Rose Hill Campus, Bronx, at 4. Free.

SUNDAY IN THE PARK WITH. . .—David Amram, conductor-composer; Bonnie Phipps Folk Ensemble; Floyd Westerman, others, in a folk-music concert. Cunningham Park, Queens, 4-8. Free.

SEUFFERT BAND, George F. Seuffert conductor. Forest Park Bandshell, Queens, at 3. Free.

VIRTUOSI QUINTET—Ravel, Farkas, Francaix, Hindemith. Brooklyn Botanic Garden, 1000 Washington Ave., at 3. Free.

CELEBRATE BROOKLYN—African-music weekend. Olatunji; Djimo Kouyate (Senegal). Prospect Park Bandshell, P.P.W. at 9th St., Brooklyn, at 8. Rain date, 8/27 at 8. Free.

IK-WHAN BAE, others. See 8/23. Today at 4.

CASSANDRA WILSON, vocalist, and a quartet. Port Royal, 837 Union St., Park Slope, Brooklyn (638-4436), at 3. $6.

JAMILAH—Funk, with a stage show. Roberto Clemente State Park, Bronx, at 2. Free.

CARAMOOR FESTIVAL—New York Chamber Soloists. Rossini's Sonata No. 1; Mozart's Clarinet Quintet in A, K. 581; Falla's Concerto for Harpsichord; Bach's Concerto in d for Two Violins. Katonah, N.Y. (914-232-5035). Spanish Courtyard at 5:30. $15.

WATERLOO FESTIVAL—See 8/24. Today, more performers. 11 a.m.-7:30 p.m. $12.

CHICAGO—Concerts on the Beach, Jones Beach Theater, Wantagh, L.I. (516-221-1000), at 8. $12.50-$17.50.

ROGER WHITTAKER, folk singer. Westbury Music Fair, Brush Hollow Rd., Westbury, L.I. (516-333-0533), at 7. $15.75.

Opera

New York City Opera
At the New York State Theater

TO NOVEMBER 18—$5.50-$35. Note: foreign-language operas have English subtitles. Wed., 8/22, at 8: Puccini's *La Bohème,* Pallo conducting; with Pamela South (debut), Hynes, Grayson, Galbraith, Dworchak, Jamerson. 8/23 at 8: Verdi's *Rigoletto,* Mark Flint (debut) conducting; with Spacagna, DeVaughn, Ellis, Hadley, Kevin Langan (debut). 8/24 at 8: Puccini's *La Rondine,* Siciliani conducting; with Knighton, Peterson, McCauley, Eisler, Wexler. 8/25 at 2: Mascagni's *Cavalleria Rusticana,* with Sundine, Rose, Theyard, Dansby; Leoncavallo's *Pagliacci,* with Haddon, West, Burchinal, McFarland; Weise conducting. 8/25 at 8: Verdi's *La Traviata,* Weise conducting; with Munro, Garrison, Fazah. 8/26 at 1, Puccini's *Madama Butterfly,* Keene conducting; with Jonason, Shaulis, McCauley, Fazah, Green. 8/26 at 7: Bizet's *Carmen,* Keene conducting; with Vergara, Telese, Trussel, McFarland.

Other

ORFEO ED EURIDICE, by Gluck. First performance in this country using period instruments and/with period dances. Concert Royal and the New York Baroque Dance Company, James Richman conducting; with Drew Minter, Julianne Baird, Joyce Andrews, *and the Stonewall Chorale. Marymount* Manhattan Theater, 221 E. 71st St. (279-4200). 8/23, 24, 28, 30 at 8; 8/26 at 3. $20.

LIGHT OPERA OF MANHATTAN—Eastside Playhouse, 334 E. 74th St. (861-2288). Thru 9/9, Friml's *Rose Marie.* Wed.-Sat. at 8, Wed. at 2, Sat. and Sun. at 3:30. Wed., Thurs., $8-$13; Fri.-Sun., $8-$13.50. Note: from 8/29, prices will be $10-$16.50.

YOUNG ARTISTS OF THE METROPOLITAN OPERA—Arias and ensembles. Guild Hall, East Hampton, L.I. (516-324-2155). 8/26 at 8:30. $15.

Dance

NUREYEV AND FRIENDS—Rudolf Nureyev and guest artists Eva Evdokimova, Jean Guizerix, Evelyne DeSutter, *Marie-Christine Mouis, Stephanie Saland* perform *Songs of a Wayfarer, Apollo, The Moor's Pavane,* and more. Nureyev will dance at each performance. Gershwin Theater, 51st St. West of Broadway (586-6510). Thru 8/26; Wed. and Sat. mats. at 2, Sun. at 3. Tues.-Sat. eves. at 8. Tues.-Thurs. eves., and all mats., $25-$40; Fri. and Sat. eves., $30-$45.

LINCOLN CENTER OUT-OF-DOORS—8/21 at 5, Fountain Plaza: Dance Circle Company. 8/21 at 8:15, Damrosch Park: Dianne McIntyre's Sounds in Motion, with Olu Dara. 8/22 at 5, Fountain Plaza: Gathering Wood. 8/23 at 5, Fountain Plaza: Linda Diamond Dance Company. 8/23: also see Concerts, above. 8/25: Mime Day; see Happenings, page 144).

DANCE ON WATER—A "floating festival," 8/24, 25, on the Staten Island Ferry. Three companies, each round trip. 8/24, from 6:30; 8/25, from 3; other performances, 7:30 and 8:30 Fri., 4 and 5 Sat. Return trip from S.I. side, a half-hour after Manhattan time. 25 cents Ferry fee. The performers and companies: Elise Bernhardt, Elise Long, Charles Moulton, Marta Renzi, Barbara Roan, Clive Thompson.

DANCEMOBILE—Nanette Burden performs with her Contemporary Dance Theatre. 8/20, Ralph Ave. between Lincoln Pl. and Eastern Pkwy., Brooklyn. 8/21, Tompkins Square Park, 7th St. between Aves. A and B. 8/22, Roxbury St. between Grandview and Lockman Aves., Queens. 8/23, Grant's Tomb, 122nd St. and Riverside Dr. 8/24, Jackson Ave. between 166th and Home Sts. All at 8:30 p.m. Free.

DAVID PARSONS, KARLA WOLFANGLE, DOUGLAS WRIGHT—Three dancers from the Paul Taylor troupe in "Off Time," a shared evening of their own work, performing with other artists. D.T.W.'s Bessie Schönberg Theater, 219 W. 19th St. (924-0077). 8/20, 21 at 8. $7.

THE OUT-OF-TOWNERS '84—DTW's series, with Susan Foster & Dancers, of Middletown, Conn. "A Lover's Discourse," premiere, and "Repetition and Difference." Bessie Schönberg Theater, 219 W. 19th St. (924-0077). 8/23, 24, 25 at 8. $7.

REBECCA KELLY DANCE COMPANY—Modern dance. 55 Water St. Upper Plaza, 8/22 at noon. Free.

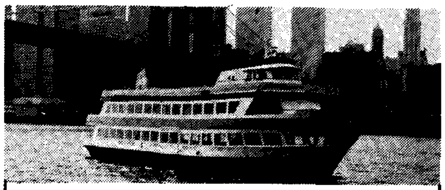
ELINOR COLEMAN DANCE ENSEMBLE—Modern-dance works include "Survival Games," for two male dancers, and "The Duck Dance." Bryant Park, Sixth Ave. and 40th-42nd Sts. 8/21 at 12:30. Free.

LOS TAKIS DEL PERU—A company from Peru, with the Big Apple Barbershop Chorus. Bell Plaza, Sixth Ave. and 42nd St. 8/21 at noon. Free.

BRANISLAV TOMICH, in his solo work "These Foolish Things (the 99¢ dance is a language not a decoration solo)," an evening-length, dance-theater "serious comedy." The Theater Space, 43 W. 13th St. (244-3800). 8/24, 25, 26 at 8. Admission, 99 cents.

TONI SMITH AND DANCERS—*Swingin' Boundaries,* a 40-minute work for six dancers to the big band sounds of the '30s and '40s. International Paper Plaza, 77 W. 45th St. 8/20 at 12:45. Free.

ALVIN AILEY REPERTORY ENSEMBLE—Jazz, ballet, modern dance. Heckscher Park, Prime Ave. and Rte. 25A, Huntington, L.I. (516-271-8423). 8/24 at 8:30. Free.



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OTHER EVENTS

Happenings

A VARIETY OF DATES AND TREATS—8/26, 10-4, the First Annual Easter Seal Dog and Cat Show will be at the (125 W.) Fourteenth Street Armory. Admission is $5, and the lovable creatures will be judged professionally, in 18 categories, including "longest ears" and "fattest cat." To register your pet, it's $10 (532-8830)... More animal news: Bide-A-Wee in Westhampton Beach, L.I. (516-325-0200), at 118 Old Country Rd., is holding an adoptees' reunion, 8/25, noon-4; free, and there'll be fun for the whole family, the four-footed ones especially... Get your bagpipes and your kilts, and travel out to Old Westbury Gardens, L.I. (516-333-0048), for the annual Scottish-American Clans Gathering, 8/25, 8-5. Highland dancing, piping, soccer, and the caber toss, along with children's and adults' racing, country dancing, and that inimitable sight and sound of pipers and drummers in full regalia marching and playing "Scotland the Brave." Foods, too; $3, and $1. No cooking, but take a picnic along... The Cultural Environ of West Queens, 46-12 Queens Blvd., will stage a ceramics and glass emporium, for browsing and buying. New and old items and bric-a-brac galore, some antiques. Dates are 8/25, 11-6; 8/26, 1-5.

LINCOLN CENTER OUT-OF-DOORS—If you feel like a little country music, and want to learn a bit about old-fashioned square dancing, 8/23 at 8:15 is the date to remember; in Damrosch Park, there'll be audience-participation fun in a down-home mood. The Puerto Rican Traveling Theater's "The Blue Bunny" is down for 8/24 at 5, in the Fountain Plaza. 8/25, all day is Mime Day, from noon on in all areas, with this program, at press time: At noon, Jay Miller's Family of Mime, Hentoff and Hoyer, the Hurdy Gurdy Man, Hannabelle; at 2, "Parodies and Parables," with Laine Barton's Just Imagine; at 4, Colucci's Musical Mime; at 6, the Quiet Riot Comedy Theater; at 8:15, Lotte Goslar's Pantomime Circus. Next day is Folk Heritage Day (see Concerts, page 143, for the music schedule, as well as Children, below, for other doings.

STAR QUEST—Sky show at the Hayden Planetarium, C.P.W. at 81st St. (873-8828). Leonard Nimoy narrates this journey through space and time, and speculates on the future of space exploration. Show times vary. $3.75; seniors and students $2.75, children $2.

SOUTH STREET VENTURE, an hour-long, multiscreen film collage on the history of the Seaport Museum area, narrated by Colleen Dewhurst. Trans-Lux Seaport Theater, 210 Front St. (608-7888). Every hour on the hour. Sun.-Thurs., 11-6; Fri. and Sat., 11-8. $4.50, children under 12 $3.

NEW YORK EXPERIENCE—Multi-screen spectacle of New York's past and present. Shown on the hour, Mon.-Thurs. 11 a.m.-7; Fri. and Sat. 11-8; Sun. noon-8. McGraw-Hill Bldg., Sixth Ave. near 48th St. (869-0345). $4.25; children under 12, $2.50.

OTHER FESTIVAL DATES TO NOTE—The Village Jazz Festival opens its program of special events with a free dance for seniors and their friends. Date is 8/27, 2-5, at Our Lady of Pompeii Church, Bleecker and Carmine Sts., to the get-up-and-let-go music of the Widespread Jazz Orchestra. Co-sponsor is the Caring Community of Greenwich Village... Brooklyn's annual Brighton Jubilee takes over a part of Coney Island, Brighton Beach Ave. from Coney Island Ave. to Corbin Pl. Date is 8/26, 10 a.m.-8 p.m. —housewares, food vendors, flea-market browsing, and a host of entertainers... An Asian festival of arts includes a performance of "The Beautiful Bait" and other dance, song, and martial-arts spectacles. All at the Queens County Farm Museum, 73-50 Little Neck Pkwy., Floral Park (468-4355). Date is 8/26, at 6, and it's free... The multi-ethnic Festival of Nations will open at 2:15, 8/26, on Oakwood Island, Five Islands Park, New Rochelle, in Westchester, with a vast array of food booths opening at 12:30—get there early! Mexico, Jamaica, Italy, Scotland, the Philippines, Ireland, and just about every food-conscious land will be on deck. There'll be entertainment with a slew of foreign accents, too, as well as crafts and slide shows. It's all free, and lasts until 7... Two more fiestas to think about: 8/26, Puerto Rican Folklorica, at the Naumburg Bandshell, Central Park at 71st St., mid-park. Festival of the Americas, 8/26, 11-7, on Avenue of the Americas (Sixth) 35th-50th Sts. The first will be mostly entertainment; the latter, food and browsing.

Tours

A SUMMER BIRD WALK, with Sarah Elliott and Lambert Pohner. 8/26 at 9 a.m., meet at Central Park's Loeb Boathouse, NE corner of the Lake, 74th St. near Fifth Ave. Free.

MUNICIPAL ART SOCIETY—(935-3960). 8/25, 8/26 at 2, meet in front of Brooklyn's Borough Hall, Fulton and Court Sts., for Brooklyn Promenade and Brooklyn Heights tour. $8... 8/21 at 6, Lisa Cashdan takes you on a "Community Parks and Gardens" walk in the Clinton neighborhood. Meet at 763 Tenth Ave., 51st.-52nd. Sts. $8.

URBAN PARK RANGERS—Tours and workshops. Free unless noted. **Bronx:** 8/22 at 12:15, meet at Third Ave. and E. Tremont Ave. for a walk around Borough Hall Park (589-0096). 8/25 at 10 a.m., meet at the corner of Mosholu Ave. and Broadway for an orienteering workshop and scavenger hunt in the Northwest Woods (548-7880). 8/25 at 11 a.m., meet at Pelham Bay Park Environmental Center (548-7880), across from section one of Orchard Beach, for a nature photography walk. 8/25 at 1, meet at Crotona Park Boathouse (589-0096) for a naturalists' scavenger hunt, for 8-14-year-olds; reservations necessary... **Brooklyn (856-4210):** 8/21 at 7:15, meet at Seventh Ave. and 41st St., in Brooklyn, for a sunset view from Sunset Park, with an eye to history of the area. 8/25 at 8 a.m., meet at Ave. U and Burnett St., with your field glasses, for a bird-watch at Marine Park's Gerritsen Creek. 8/26 at 1, meet at Wollman Rink, Prospect Park, for a look at the "carpets" of plant life on the park's lake... **Manhattan (397-3091):** 8/25 at 2, meet under the arch at Washington Square Park, Fifth Ave. south of 8th St., for an expert's look at the park's trees. 8/26 at 2, meet at Inwood Hill Park's flagpole, inside the Isham and Seamen Ave. entrance, near 207th St., for a bilingual tour and look at the park's edible plants... **Queens (699-4204):** 8/24 at 7:30, meet at 215th Pl. and 33rd Rd., Crocheron Park, for a midsummer evening's stroll. 8/25 at 8, a star-gazing session; phone to pre-register... **Staten Island (442-1304):** 8/22 at 8 p.m., meet at Manhattan's South Ferry terminal, or at 7 at the St. George terminal on the S.I. side, for a sunset tour of the harbor and a legend-telling session. 8/25 at 11 a.m., a workshop on music, natural history, and whittling; pre-register. 8/26 at 8 p.m., a night-time walk in the Davis Wildlife Refuge; pre-register.

SIGHTS AND SOUNDS OF HARLEM, with Harlem, Your Way! Tours Unlimited. 8/25, meet at 129 W. 130th St., at 1, for visit to Harlem and its neighborhoods, including the Cathedral, Hamilton Grange, Grant's Tomb, and more. Reservations necessary (690-1687, 866-6997). $25.

BRYANT PARK—Weekly "Once Around the Park" tour, Thurs. 12:30-1:30. Behind the Library, off Sixth Ave. and 42nd St. Free.

NBC STUDIOS—A 55-minute visit backstage at Rockefeller Center, from sets to control rooms. Mon.-Sat., 10-4 (664-4000), at regular intervals, 30 Rockefeller Plaza (49th-50th Sts.). $4.25.

HARLEM SPIRITUALS—(275-1408). Spirituals and Gospel tour, Sun. 9 a.m.-1 p.m. Residential sections, the Morris-Jumel Mansion, and a Baptist church service. $22; reserve by 1 p.m. Sat... Soul Food and Jazz tour, Fri. and Sat., 7:30-midnight, with dinner, jazz, drinks. $49; reserve 24 hours ahead.

MAGICAL PLANT WALKS, with Madeline Greene (777-5658). Learn to identify and how to use wild plants. 8/25, Crestwood in Westchester. $12; phone for meeting place.

NATURE WALKS—Alley Pond Environmental Center, 228-06 Northern Blvd., Queens (229-4000). Woodland walks, Wed. at 1 p.m., Sat. at 11 a.m. $1... Wave Hill, 249th St. and Independence Ave., Bronx (549-2055): A greenhouse and garden walk, every Sun. at 2:15. Free with weekend admission... Brooklyn Botanic Garden, 1000 Washington Ave.; each Sun. at 1, meet at Garden Shop for a 45-minute tour. Free... Interpretive tour of Clay Pit Ponds State Park Preserve, Staten Island. Each Sun. at 1; free.

PICK YOUR OWN WILD FOOD—"Wildman" Steve Brill tells you how to find it and use it, in various outdoor places. 8/25, Cunningham Park, Queens. 8/26, Prospect Park. Noon-4; $15; phone (291-6825) for meeting places.

URBAN TRAIL CONFERENCE—Emphasis is on nature, and walking itself, with some city walks. Phone for details on the "serious" hikes (204-1112, mornings). Meantime: 8/21, a guided walk in Central Park's Conservatory Garden, with a horticulturist. Meet at 10:30 a.m., Vanderbilt Gate, Fifth Ave. and 104th St. (722-0534); free. 8/26 at 2, a photo walk and workshop in Staten Island; phone 351-0473; free.

COUNTRY CYCLING TOURS—Write 140 W. 83rd St., New York 10024 (874-5151), for full schedule. 8/25, N.J. farm country. 8/26, Central Westchester. $15 without transportation, $23 with. Reservations required.

OUTDOORS CLUB—Write P.O. Box 227, New York, N.Y. 10021, for schedule of country hikes. Also: 8/26, at 12:30, a walk in Ridgewood, Queens, to historical sites and a glimpse of ethnic diversity. Meet S.E. corner of Sixth Ave. and 42nd St. (728-1156); $5, including fare.

Sports

BASEBALL—**Mets:** Shea Stadium, Flushing (507-8499). $3-$8. 8/24 at 8:05, 8/25 at 7:35, 8/26 at 1:35, vs. San Francisco. 8/27, 28, 29 at 7:35, vs. Los Angeles... **Yankees:** Yankee Stadium, Bronx (293-6000), $1.50-$9. 8/20-22 at 8, vs. California. Next home games: 9/3, 4, 5, vs. Toronto.

COSMOS—At Meadowlands Arena, E. Rutherford, N.J. (ticket information: 265-8600). For regular games: $7; children, seniors, $4. 8/22 at 8, an international game.

CRYSTAL LIGHT/NEW YORK TRIATHLON—More than 250 athletes will swim, cycle, and run over a 50-k course, beginning at the Statue of Liberty, then a swim to Battery Park; a cycling route through Lower Manhattan, up the West Side, south to W. 72nd St., ending with a 10k run in Central Park and a finish at Tavern on the Green, W. 67th St. and C.P.W., about two hours after the start. 8:30 a.m. 8/25 (860-1455).

WRESTLING—All-star matches. Madison Square Garden (564-4400). 8/25 at 8. $7-$12.

BOXING—All-star bouts. Felt Forum, Madison Square Garden (564-4400). 8/23 at 7:30. $10, $15.

TENNIS—Hamlet Challenge Cup, with Lendl, Arias, Curren, Higueras, Gomez, Teltscher, others. 8/21-26, at Hamlet East, Jericho, L.I. (516-333-4200). 8/21, 22, 23 at 5:30, $10, $14; 8/24 at 1, $12, $15; 8/24 at 6, $15, $18; 8/25 at 1, $18, $22; 8/26 at 1, $21, $25.

TENNIS—Westchester World Invitation. Women and men play, 8/22-26; Rye Town Hilton, 699 Westchester Ave., Rye Brook, N.Y. (914-937-7091). 8/22, 23, 24 at 1 and 6:30; 8/25, 26 at 1. Call for prices.

Children

LINCOLN CENTER OUT-OF-DOORS—8/21 at 10:30 a.m., North Plaza: Penny Ante Theatre. 8/23 at 10:30 a.m., Fountain Plaza: Off Center Theater in "Sinbad." 8/25: Mime Day; see Happenings, for schedule. Free.

JUDY CADEN AND THE PUPPET LOFT—Marionette show for all ages. Trinity Church courtyard, Broadway at Wall St. 8/21 at 1:30. Free.

PETER AND THE WOLF—A new musical by the Penny Bridge Players. Undercroft of the Assumption Church, 59 Cranberry St. (596-2677). 8/21, 22, 23, 27, 28, 29 at 10:30 a.m. and 1:30; 8/24, 30 at 10:30 only. $3.50.

KALEIDOSCOPE DANCERS—Brooklyn Children's Museum, 145 Brooklyn Ave., 8/20 at 2. Free.

STANLEY ALLEN SHERMAN, mime and comedy. McCaffrey Playground, 43rd St. between Eighth and Ninth Aves., 8/21 at 1. Also at Hell's Kitchen Playground, 48th St. and Tenth Ave., 8/23 at 1. Free.

IRA ROSENBLUM, juggler and balloon artist. Lynch P.A.L. Community Center, 974 E. 156th St., Bronx; 8/22 at 1. Free.

THE GREAT CARDINI, magician. Roberto Clemente State Park, W. Tremont Ave. and Matthewson Rd., below 179th St., Bronx; 8/23 at 1. Free.

BROOKLYN PARKS—Todd Stockman, ventriloquist; McKinley Park, 75th St. and Ft. Hamilton Pkwy. Winnie Wilson Puppets & Russell the Clown; Mount Prospect Park, Eastern Pkwy. Hillside park, next to Brooklyn Botanic Garden, near Washington Ave. Both 8/22 at 1. Free.

THE CAT IN THE CASTLE, by Bill Solly. Meat and Potatoes Co., at Alvina Krause Theater, 306 W. 38th St. (564-3293). Sat. at noon and 2, Sun. at noon. $5; $4 adults.

OTHER EVENTS

13TH STREET REPERTORY COMPANY—Sat. and Sun. at 1, "The Empire Laughs Back"; at 3, "The Snow White Show." 50 W. 13th St. (675-6677). $3.

MAGIC TOWNE HOUSE, 1026 Third Ave., 60th-61st (752-1165). Magic, comedy, audience participation. Shows Sat. at 1, 2:30, and 4. $4. Reservations a must; all adults must be with a child.

CHILDREN'S "NIGHTCLUB"—Youngstars, featuring youthful players from Broadway, TV, commercials. At Something Different. 1488 First Ave. (570-6666). Sat. at 7, Sun at 5:30. $5 minimum, $3 cover.

CENTRAL PARK—Storytelling, at the Hans Christian Andersen statue, the Model Boat Pond at 74th St. Sat. at 11 a.m. thru Sept... "Beauty and the Beast," a version with hand puppets, at Heckscher Playground, 62nd St. (enter at 59th St. and Seventh Ave.). Mon.-Fri. 10:30 a.m. and noon. Reservations required (397-3089) $1. See also Belvedere Castle below.

ART ON THE BEACH—Creative Time performance, with installation as background. 8/25 at 3, Rod Young's puppets and marionettes in "Strings and Things." Battery Park City Landfill, Gate 18, Chambers and West Sts. (571-2206). Free.

F.A.O. SCHWARZ, 745 Fifth Ave. Each Thurs., 2:30-3:30, second-floor book department, a storyteller; Fri., 11-3, first-floor doll department, Mitch Cohen's turtle races; Sat., 11-noon, second-floor space-shuttle area, weekly entertainers, from clowns to gymnasts. All free... Also the Muppets at Home environment, boutique, and TV shows.

BELVEDERE CASTLE—Exhibits on weather, geology, etc., at the Central Park Learning Center, 79th St. south of the Great Lawn (772-0210). 8/25, family workshop, 1-2:30: Princess Belva's Belongings; make capes, wands, and crowns for the Royal Ball. Free, but reservations required.

BRONX ZOO CHILDREN'S ZOO—A zoo-within-the-Zoo, with a live-animal area, goats and sheep to watch and pet, and a play environment for imitating animals' lifestyles. Daily 10-5, with last ticket sold at 4. 75 cents, adults $1, plus Zoo admission (Zoo free Tues.-Thurs.).

SPECIAL EXHIBITS—"The Muppets Take Manhattan"; a behind-the-scenes look at the new movie, with props, costumes, etc. The Dairy, Central Park west of the Zoo, 65th St., Tues.-Sun. 10-4:30, thru 9/3... Museum of the City of New York, Fifth Ave. and 103rd St.: Toy Gallery, with 12 historic dollhouses, toy horses, dolls' beds, old books, china dolls.

PUBLIC LIBRARY—Free unless noted. This is just a sampler; phone local branches for other programs. Muhlenberg, 209 W. 23rd St.: Reading Aloud adventure series, Thurs. at 2, thru 8/30... Chatham Square, 33 E. Broadway: Rainbow Puppet Works in "The Town Mouse and the Country Mouse"; 8/21 at 2... Inwood branch, 4790 Broadway: Storytelling and an introduction to sign language, by the National Theatre of the Deaf; ages 6-12. 8/22 at 10:30 a.m. And in Brooklyn, at Greenpoint, Norman Ave. at Leonard St., 8/24 at 10:30 a.m., and Clinton Hill, Washington near Lafayette Aves., 8/24 at 2:30. Also at Donnell Library Center, 20 W. 53rd St., 8/22 at 2:30... Kips Bay, 446 Third Ave.: cartoon workshop; pre-register; 8/23 at 4... Hamilton Fish Park, 415 E. Houston: Laine Barton in a show of mime and masks called "The Tree of Sorrows and Other Stories"; 8/24 at 3.

HEIDI—Summer Children's Musical Theatre, at Westbury Music Fair, Brush Hollow Rd., Westbury, L.I. (516-333-0533). 8/23 at 10 a.m. and 1. $3.50.

THE MERRY HUMOURS OF PUNCH AND JUDY—Traveling hand-puppet show in a variety of stories; also American music, 1790-1810. Van Cortlandt Manor gardens, Croton-on-Hudson, N.Y. (914-631-8200). 8/26 at 7:30. Picnicking and tours from 5. $2.50; free under 6; seniors $2.50, other adults $4.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd St. (879-5500). Pay-what-you-wish admission. In the Children's Bookshop: Storytime every Sat. and Sun. at noon and 4. Summer family programs Tues.-Fri. in the Uris Center: gallery talks at 11 and 2:30, with sketching; films at 1, studio workshops at 1:30 ($1.50)—all on related themes. 8/21, Musical Fanfares, and Musical Collage. 8/22, Egyptian Tombs and Temples, and Clay Reliefs. 8/23, Medieval Castles and Armor, and Banners. 8/24, Greek Gods and Heroes, Signs and Symbols.

STATEN ISLAND CHILDREN'S MUSEUM—15 Beach St. (273-2060). Mon.-Fri. noon-5; closed weekends. $1. Exhibit "Soundtracks"... Daily instruments-making workshop; Fri. at 1:30, movies.

QUEENS MUSEUM, N.Y.C. Building, Flushing Meadow-Corona Park (592-2405). Hands-on workshop: Movement and drawing, with focus on Henry Moore sculptures and including warm-up exercises re-creating Moore's gestures and postures. 8/26

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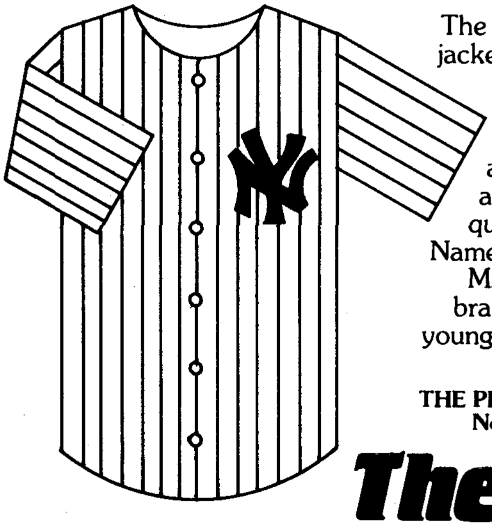

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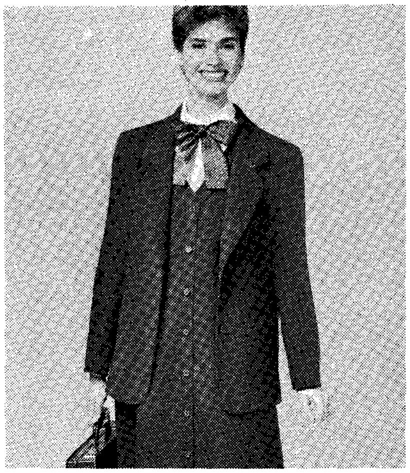

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RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	Breakfast
Br	Brunch
L	Lunch
D	Dinner
S	Supper
(I)	Inexpensive—Mostly $15 and under*
(M)	Moderate—Mostly $15-$35
(E)	Expensive—Mostly $35 and over*
AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa
Formal:	Jacket and tie
Dress Opt:	Jacket
Casual:	Come as you are

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

Manhattan

Lower New York

ACUTE CAFE—110 W. Broadway, bet. Duane & Reed Sts., 349-5566. Dress opt. American-Continental. Spcls: homemade pastries, shrimp provençale, pasta, shell steak, scallops and leeks au gratin, southern-style snapper. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 6-midnight. Available for private parties. Closed Sun. **(I)** AE, MC, V.

AMAZONAS—492 Broome St., 966-3371. Casual. Brazilian. Spcls: steak oswaldo aranha, vatapa, shrimp à baiana. Res. nec. L Mon.-Fri. noon-5. Br Sat.-Sun. noon-5. D Sun.-Thurs. 5-11:30, Fri.-Sat. to 1:30 a.m. Ent. nightly. **(I-M)** AE, CB, DC.

AMERICAN HARVEST—3 World Trade Center, in the Vista International, 938-9100. Formal. American. Spcls: sliced smoked goose breast with mustard fruits, veal loin steak with avocado and mushrooms, chocolate orange ribbon cake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(M)** AE, CB, DC, MC, V.

BERRYS—180 Spring St., at Thompson St., 226-4394. Casual. American-Continental. Spcls: salad chinoise, calves liver with shallots, fresh brook trout, Berrys chocolate surprise. Res. sug. L Tues.-Fri. 11:30-3. Br Sat. noon-3:30, Sun. 11-4. D Tues.-Thurs. 5:30-11:30, Fri.-Sat. to midnight, Sun. 5:30-10:30. Closed Mon. **(M)** AE, MC, V.

CINCO DE MAYO—349 W. Broadway, 226-5255. Casual. Regional Mexican. Spcls: menudo, chilies en Nogada, soft shell tacos. Open Tues.-Sun. noon-midnight. Private parties. Closed Mon. **(I)** AE, DC, MC, V.

THE COHO—11 Fulton St., 608-0507. Dress opt. American-Seafood. Spcls: market platter incl. lobster, shrimp, filet mignon, & clams; fresh seafood pasta marsala; prime ribs, cold marinated white star shrimp. Res. sug. L Mon.-Sat. 11:30-5. D Mon.-Fri. 5-11, Sat. to midnight, Sun. 11:30 a.m.-11 p.m. Private parties for 30-100. Ent. nightly from 6. **(M)** AE, CB, DC, MC, V.

DELMONICO'S—56 Beaver St., at South William St., 422-4747. Dress opt. French. Spcls: steak au poivre, filet de sole Normande, poitrine de volaille dijonnaise. Res. sug. B Mon.-Fri. 7:15-10. L Mon.-Fri. 11:30-3. D Mon.-Fri. 5-10. Private parties for 12-250. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

EL CORTIJIO—128 W. Houston St., 674-4080. Casual. Spanish. Spcls: paella, zarzuela, veal extremena. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. & Sun. noon-midnight. **(M).** AE, DC, MC, V.

FERRARA'S CAFE—195 Grand St., 226-6150. Casual. Italian pastries only. Spcls: gelati, cannòli, cappuccino. Open daily 7:30 a.m.-midnight. **(I)** No Credit Cards.

FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, red snapper grenobloise. B Mon.-Fri. 8-10. L & D Mon.-Fri. 11:45-9. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

GIOVANNI'S ATRIUM—100 Washington St., at Rector St., 344-3777. Dress opt. Roman-Italian. Spcls: cannelloni, beef & veal alla borgia. Res. sug. Same menu Mon.-Fri. 11:30-9. Pre-theater D. Live ent. 5:30-10:30. Banquets for 15-150. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

GORDON'S—38 MacDougal St., nr. Prince St., 475-7500. Casual. Italian. Spcls: onion soup Milano style, ravioli with walnut sauce, cotechino with light tuna sauce, assorted focaccia. L daily noon-3. D Mon.-Sat. 6-11. Bar open from 5. **(M)** AE, CB, DC.

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American nouvelle cuisine. Spcls: sautéed black fish with maltaise oranges, snow peas and whole grain rice; roast free-range chicken, grilled tuna steak with mushrooms and spaghetti squash, grilled spicy rib-eye steak. Res. sug. D Sun.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m. Br Sun. noon-4. Ent. Private parking. **(M)** AE, MC, V.

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.-Fri. 6:30-10:30, Sat.-Sun.from 7:30. L Mon.-Fri. 11:30-3:30, Sat. noon-3:30. Br Sun. 11-3. D Sun.-Thurs. 5-11:30, Fri.-Sat. 6-10:30. **(M)** AE, CB, DC, MC, V.

GROTTA AZZURRA—387 Broome St., 925-8775. Casual. Italian. Spcls: homemade pasta, Italian seafood, lobster fra diavolo. Open Tues.-Sun. noon-midnight. Closed Mon. **(M)** No Credit Cards.

LA BARCA—40 Fletcher St., bet. South & Front Sts., 514-9704. Casual. Italian. Spcls: homemade fettuccine primavera, pollo Capri, seafood alla Barca. Res. sug. L Mon.-Sat. noon-4. D Mon.-Fri. 4-9, Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. American. Spcls. of the day incl. roast duck with blueberry sauce, black figs with Canadian smoked ham, terrine of sole and shrimp with chive sauce. Res. nec. Concourse café and barroom. Dining Room: L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5-10. Barroom: 11:30 a.m.-1 a.m. Free D parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

OMEN—113 Thompson St., 925-8923. Casual. Japanese. Spcls: sashimi, omen, tamago-tofu. Res. nec. L Thurs.-Sun. noon-2:30. D Tues.-Sun. 6-11:30. Closed Mon. **(M)** AE.

PONTE'S—Desbrosses & West Sts., 2 blocks S. of Canal, upstairs, 226-4621. Dress opt. Italian-Continental. Spcls: steak, seafood. Res. sug. L Mon.-Fri. noon-3:30. D Mon.-Thurs. 5:30-11, Fri. to 11:30, Sat. to midnight. Ent. nightly. Free parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

RACHEL'S—25 Hudson St., at Duane Park, 334-8155. Casual. American. Spcls: baby-back ribs, steaks, chops, fresh fish daily. L Mon.-Fri. noon-4. Buffet Br Sun. noon-6. D Mon.-Fri. 4-midnight, Sat. to 1 a.m. Private parties. Ent. Outdoor cafe. **(M)** AE, CB, MC, V.

RAOUL'S—180 Prince St., bet. Sullivan and Thompson Sts., 966-3518. Dress opt. French. Spcls: steak au poivre, escargots Polignac, rognons de veau à la moutarde. Res. nec. D only Mon.-Fri. 6:30-11:30, Sat.-Sun. to midnight. **(M-E)** AE, MC.

RUGGERO'S—194 Grand St., 925-1340. Casual. Italian. Res. sug. Same menu L & D. Open Sun.-Fri. noon-midnight, Sat. to 1 a.m. Strolling guitarist Mon.-Sat. Valet parking. **(M)** AE, MC, V.

SCARAMOUCHE—157 Duane St., 964-2206. Casual. French. Spcls: grilled seafood sausage, spicy pan-fried sea trout with tomato chutney, linguine with opal basil butter. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Thurs. 6-11:30, Fri.-Sat. to midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

S.O.B.'S—204 Varick St., at Houston St., 243-4940. Casual. Bahian. Spcls: seafood salad with fresh dill mayonnaise, shrimp sarava, shrimp chuchu, pineapple surprise (for 2). Res. nec. D only Tues.-Sun. 7-midnight. Ent. Closed Mon. **(M)** AE, MC, V.

SOUEN—210 Sixth Ave., at Prince St., 807-7421. Casual. Japanese style macrobiotic. Spcls: fish, tempura, Seitan, brown rice, tofu pie. Open Mon.-Sat. noon-11 p.m., Sun. to 10. Also **2444 Broadway, bet. 90th-91st Sts.,** 787-1110. **(I)** AE.

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri. to 1, Sat. 1-1, Sun. 1-11. Private room for banquets. Valet parking for D. Ent. **(M).** AE, CB, DC, MC, V.

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St., 431-3993. Casual. American. Spcls: Canadian baby back ribs, chicken, chili and muffins. Res. sug. Open Sun.-Wed. 11:30 a.m.-11 p.m., Thurs.-Sat. to midnight. Br Sat.-Sun. 11:30-4:30. **(I)** AE, MC, V.

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American-International. Membership club at L (nonmember surcharge). D Mon.-Sat. 5-10. Table d'hôte. Buffet Sat. noon-3, Sun. to 7. Res. nec. **(M)** **Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.-Sat. at 7:30. Res. nec. **(E). Hors d'Oeuvrerie & City Lights Bar:** Jacket required. International hors d'oeuvres. Open Mon.-Sat. 3-1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** AE, CB, DC, MC, V.

ZI PEPPE—11 Waverly Pl., bet. Greene & Mercer Sts., 228-5450. Casual. Italian. Spcls: scampi al vino blanco, penne alla vodka, saltimbocca. Res. sug. L Mon.-Fri. noon-4. D Sun.-Thurs. 5-11, Fri. to midnight, Sat. to 1 a.m. Private parties for 80. **(M)** AE, CB, DC, MC, V.

Greenwich Village

BIANCHI & MARGHERITA—186 W. 4th St., 242-2756. Dress opt. Northern Italian. Spcls: combination of chicken in champagne sauce, fettuccine primavera, insalata di mare. Res. sug. D only Mon.-Sat. 5-1. Complete D. Ent. by opera and popular singers. Closed Sun. **(M)** AE, CB, DC, MC, V.

CAFE ESPANOL—172 Bleecker St., 505-0657/475-9230. Casual. Spanish-Mexican. Spcls: mariscadas with egg sauce, shrimp special, paella, lobster. Res. sug. L daily noon-4. D Mon.-Thurs. 4-midnight, Fri.-Sun. to 1 a.m. Free parking. **(I)** AE, DC, MC, V.

CALIENTE CAB CO.—61 Seventh Ave. South, at Bleecker St., 243-8517. Casual. Mexican. Spcls: frozen Margaritas, Mexican stand-off, camarones à la diabla, chimichangas. Br & L daily noon-5:30. D daily 5:30-4 a.m. Outdoor cafe. **(I)** MC, V.

THE COACH HOUSE—110 Waverly Pl., 777-0303. Formal. American. Spcls: rack of lamb, striped bass, steak au poivre. Res. nec. D only Tues.-Sat. 5:30-10:30, Sun. 4:30-10. Closed Mon. **(M)** AE, CB, DC, MC, V.

DA SILVANO—260 Sixth Ave., 982-0090. Casual. Florentine. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11:30, Sun. 5-11. **(M)** No Credit Cards.

EL CHARRO—4 Charles St., bet. 10th & 11th Sts. 242-9547. Casual. Spanish-Mexican. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. to 1 a.m., Sun. 1-midnight. Also **El Charro Espanol—58 E. 34th St.,** 689-1019. **(I)** AE, DC, MC, V.

EL COYOTE—774 Broadway, bet. 9th & 10th Sts., 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to midnight. **(I)** AE, MC, V.

GOTHAM BAR & GRILL—12 E. 12th St., 620-4020. Casual. International. Spcls: tagine of the day, messy linguine with crawfish, grilled swordfish, summer salad with chicken & flowers. Res. nec. L Mon.-Fri. noon-3. Br Sun. 11:30-3. D daily 5:30-11:30. **(M)** AE, CB, DC, MC, V.

GRAND TICINO—228 Thompson St., bet. Third and Bleecker St., 777-5922. Casual. Northern Italian. Spcls: osso buco con risotto, frutti di mare, chicken classico. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11. Closed Sun. **(I)** AE, DC, MC, V.

RESTAURANT DIRECTORY

GUADALAJARA—49 Carmine St., 807-7472. Casual. Mexican-Spanish. Spcls: chicken Acapulco, mariscadas in green sauce, paella Valenciana. Res. sug. Open daily 11:30 a.m.-11:30 p.m. Private parties for 30. **(I)** AE, DC, MC, V.

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave., 242-7350. Casual. American-Seafood. Spcls: lobster American, swordfish grilled over mesquite, shrimp with mustard and dill sauce. Res. nec. D daily 6-11:30. **(M)** AE, CB, DC, MC, V.

KNICKERBOCKER—33 University Pl., 228-8490. Casual. American. Spcls: prime steak, shrimp Knickerbocker, veal chop, homemade desserts. Res. sug. L Mon.-Sat. 11:30-4:30. Br Sun. 11:30-4. D daily 4:30-11:30. S daily 11:30-3 a.m. Ent. Mon.-Sat. from 10:15. **(M)** AE, DC, MC, V.

LA GAULOISE—502 Sixth Ave., at 13th St., 691-1363. Casual. French. Spcls. of the day. Res. nec. L Mon.-Fri. noon-3. D and after theater S daily 5:45-11:30. Br Sat. & Sun. noon-4. **(M)** AE, CB, DC, MC, V.

LA GRANDE CORNICHE—180 Christopher St., 206-0727. Dress opt. American-Nouvelle. Spcls: sautéed salmon with pistachio butter, scallops en papillote with tomato basil butter sauce, filet mignon with leeks. Res. sug. D daily 6-11:30. S 11:30-2 a.m. Br Sat.-Sun. noon-4. Ent. nightly. **(M)** AE, DC, MC, V.

LA TULIPE—104 W. 13th St., 691-8860. Casual. French. Spcls: papillote de red snapper aux légumes fondants, langue Valenciennoise. Res. nec. D only Tues.-Sun. 6:30-10. Closed Mon. **(E)** AE, CB, DC, MC, V.

MITALI—296 Bleecker St., at Seventh Ave. South, 989-1367. Casual. Northern Indian. Spcls: murgh tikka muslam, lamb du-piag, chicken tandoori. Res. sug. L Fri.-Sun. 11-3:30. D daily 4:30-midnight. Private parties. Complete D. Also **Mitali,** 334 E. 6th St., 533-2508. **(I)** AE, MC, V.

ONE FIFTH AVENUE—1 Fifth Ave., at 8th St., 260-3434. Casual. Continental. Spcls: Viennese schnitzel, shrimp with dill and capers, rack of lamb, châteaubriand for 2. Res. sug. L Mon.-Fri. noon-3. Br Sat. noon-4, Sun. 11-4:30. D Mon.-Thurs. 6-12:30, Fri. to 1:30, Sat. 6:30-1:30, Sun. 6:30-12:30. Ent. nightly from 9:30. **(M)** AE, CB, DC, MC, V.

PIZZAPIAZZA — 785 Broadway, at 10th St., 505-0977. Casual. American-Cafe. Spcls: guacamole, hamburger, variety of deep dish pizza, salads, chili, cheesecake. Open daily noon-1 a.m. Br Sat.-Sun. noon-4. Private parties for 40. **(I)** AE, MC, V.

RINCON DE ESPANA—226 Thompson St., 475-9891. Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.-Sun. noon-3. D Sun.-Thurs. 5-11, Fri.-Sat. to midnight. Guitarist evenings. Also 82 **Beaver St.,** 344-5228. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-9, Fri. to 10, Sat. to 11:30. Ent Fri. & Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. **(I-M)** AE, DC, V.

TEXARKANA—64 W. 10th St., 254-5800. Casual. American Regional. Spcls: fried chicken, barbecued steaks, crawfish. Res. nec. D daily 6-midnight. S Tues.-Sat. midnight-3:45 a.m. Private parties. **(M)** AE, DC.

TIO PEPE—168 W. 4th St., 242-9338. Casual. Spanish-Mexican. Spcls: zarzuela mariscos, merluza cantabrica, paella Valenciana, chimichangas. Res. sug. L Mon.-Sat. noon-4. Br Sun. noon-4. D Sun.-Thurs. 4-1 a.m., Fri.-Sat. to 2 a.m. Private parties for 10-75. Ent. nightly. **(I)** AE, CB, DC, MC, V.

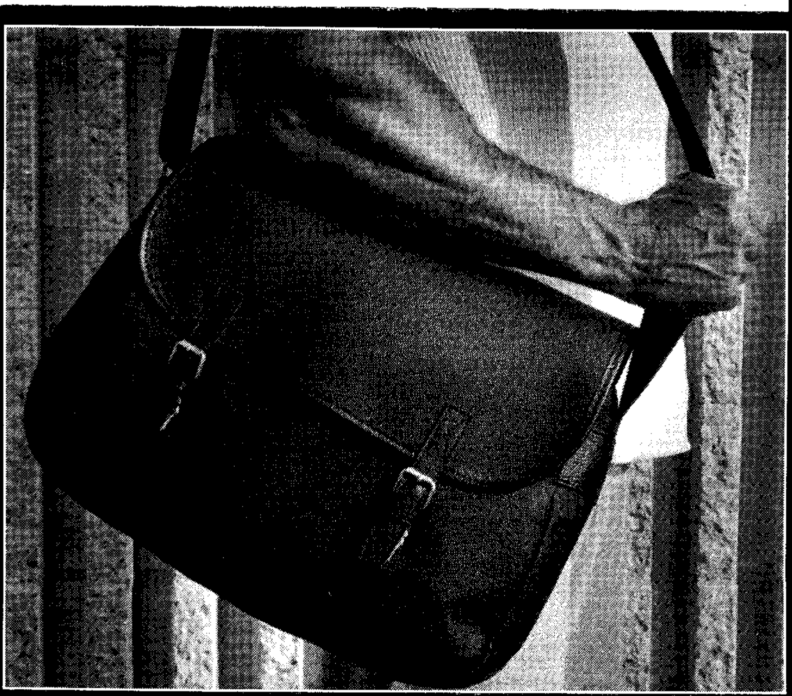
TRATTORIA DA ALFREDO—90 Bank St., at Hudson St., 929-4400. Casual. Northern Italian. Spcls: cacciucco, stronzata of mixed veg. with green sauce. Res. nec. L Mon., Wed.-Sat. noon-2. D Mon., Wed.-Sat. 6-10:15, Sun. 5-9:15. Closed Tues. **(M)** No Credit Cards.

24 FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-0880. Casual. French. Spcls: Louisiana shrimp, tartelette of escargot, ravioli with sweetbreads, white chocolate mousse. Res. sug. L Mon.-Fri. 11:45-3:30. Br Sat. noon-4, Sun. from 11. D daily 5:30-11. **(M)** AE, CB, DC, MC, V.

UKRAINIAN RESTAURANT & CATERERS—140 Second Ave., bet. 8th & 9th Sts., 533-6765. Casual. Eastern European home cooking. Spcls: stuffed cabbage, kasha varnishkes, borscht. Open Sun.-Thurs. noon-11, Fri.-Sat. to midnight. **(I)** No Credit Cards.

VILLA MOSCONI—69 MacDougal St., 673-0390, 473-9804. Casual. Italian. Spcls: homemade spinach pasta, zuppa di pesce, costoletta Milanese, pollo Mosconi. Res. sug. Open Mon.-Fri. noon-11, Sat. from 1. Closed Sun. **(I-M)** AE, DC, V.

YE WAVERLY INN—16 Bank St., off Greenwich Ave., 929-4377. Casual. Regional American. Spcls:



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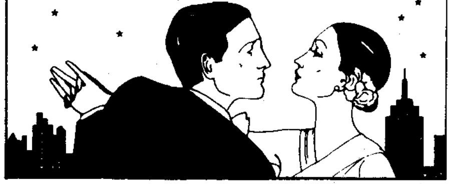

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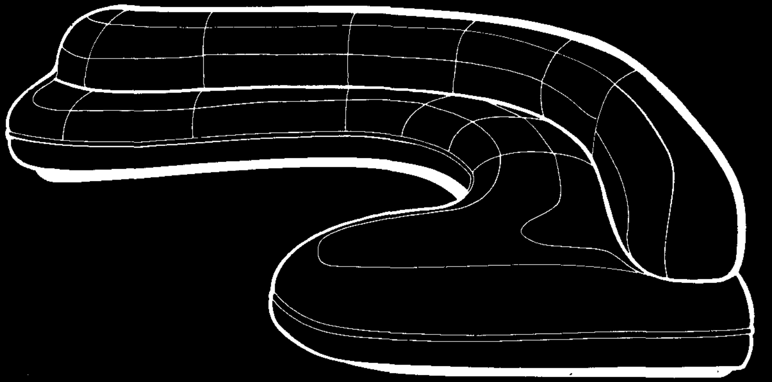

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indiv. chicken pot pie, stuffed roast duckling, southern fried chicken. Res. sug. L Mon.-Fri. 11:45-2. D Mon.-Fri. 5:15-10:30, Sat. to 11:30, Sun. 4:30-9:30. Br. Sun. noon-3:30. **(I)** AE, CB, DC, MC, V.

14th-42nd Streets, East Side

APPLAUSE—360 Lexington Ave., at 40th St., 687-7267. Cabaret-style shows, singing waiters and waitresses. Casual. American-Continental. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Complimentary hors d'oeuvres Mon.-Fri. cocktail hour. Closed Sun. **(I)** AE, MC, V.

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. Continental. Spcls: veal chop Salvatore, double rib stuffed pork chops, red snapper en papillote. Res. sug. L Mon.-Fri. noon-5. D daily 5-11. Br Sun. noon-4. Ent. nightly. **(M)** AE, CB, DC, MC, V.

BIENVENUE—21 E. 36th St., 684-0215. Casual. French. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(I-M)** AE, MC, V.

CRYSTAL FOUNTAIN—Grand Hyatt Hotel, Park Ave., at 42nd St., (Grand Central), 850-5998. Casual. Continental. Res. sug. Open 6:30 a.m.-midnight daily. Spcl. Br Sun. 10:30-3. Pianist Mon.-Fri. 8 a.m.-2 p.m. **(M)** AE, CB, DC, MC, V.

EL PARADOR CAFE—325 E. 34th St., 679-6812. Casual. Mexican. Spcls: chicken Parador, shrimp Malaguena. D only Mon.-Sat. 5-11. Closed Sun. **(I-M)** No Credit Cards.

FARNIE'S SECOND AVENUE STEAK PARLOUR—311 Second Ave., at 18th St., 228-9280/475-9258. Casual. American. Spcls: steak, chops, lobster tail. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. 3-1, Sun. 3-midnight. Free parking. **(I)** AE, CB, DC, MC, V.

GIAMBELLI—238 Madison Ave., at 37th St., 685-8727/685-8728. Dress opt. Northern Italian. Spcls: panzerotti, tortellini, veal rollatini with green noodles. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5-10:30, Sat. 4-11. Private parties for 25. Closed Sun. **(M)** AE, CB, DC, MC, V.

HARLEY STREET—547 Second Ave., at 30th St., 685-9659. Casual. American-Continental. Spcls: steak, rack of lamb, veal porterhouse, Dover sole. Res. sug. L Mon.-Fri. noon-3:30. D daily 5-midnight. Champagne Br Sat.-Sun. noon-4. Private parties. Pianist Thurs.-Sat. eves. **(M)** AE, DC, MC, V.

HSF—578 Second Ave., at 32nd St., 689-6969. Casual. Hong Kong style Cantonese. Spcls: dim sum lunch, Hong Kong steak, seafood taronest, lemon chicken. Res. sug. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to 12:30. Private parties for 50. **(I-M)** AE, CB, DC, MC, V.

IBIZA—369 Lexington Ave., at 41st St., 953-0342. Casual. Spanish-Continental. Spcls: paella Valenciana, veal extremena, mariscada diablo. Res. sug. Open daily 11:30 a.m.-midnight. Br Sat.-Sun. noon-4. **(M)** AE, CB, DC, MC, V.

JOANNA—18 E. 18th St., 675-7900. Casual. Continental. Spcls: duck salad, penne alla vodka, wild game in season, fresh Dover sole. Res. nec. Open for B, L, D Mon.-Fri. 7:30 a.m.-4 a.m., Sat. noon-4 a.m., Sun. noon-midnight. **(M)** AE, MC, V.

L'ITALIANISSIMO—48 E. 29th St., 683-4833. Casual. Italian. Spcls: hot antipasto, fillet of striped bass livornese, veal rollatina Piedmontesse. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 4-10. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

MINDY'S—212 E. 42nd St., in the Harley Hotel, 490-8900. Jacket req. International. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30. Br Sun. noon-3. D daily 5-10:30. S 10:30-midnight. Light entrees served between meals. Ent. **(M)** AE, CB, DC, MC, V.

PER BACCO!—140 East 27th St., 532-8699. Jacket required. Northern Italian. Spcls: scampi Per Bacco, veal bel paese, pollo Janet. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Fri. 5:30-10, Sat. to 11. Closed Sun. **(I-M)** AE, DC, MC, V.

ROMA NOVA—166 E. 33rd St., 683-8027. Dress opt. Northern Italian. Spcls: baked clams verdi, tortellini al pane, fettuccine bolognese. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-10. Closed Sun. **(M)** AE, CB, DC, MC, V.

RUSSELL'S—Park Ave. & 37th St., in the Sheraton Hotel., 685-7676. Dress opt. American-Continental. Spcls: chicken Jack Daniels, calves liver, roast prime ribs. Res. sug. L Mon.-Fri. noon-2:30. D daily 6-10:30. Br Sat.-Sun. noon-3. Pianist Mon.-Fri. evenings & Br. **(M)** AE, CB, DC, MC, V.

SALTA IN BOCCA—179 Madison Ave., bet 33rd & 34th Sts., 684-1757. Dress opt. Northern Italian. Spcls: fettuccine casalinga, saltimbocca, pollo alla Romana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 4-10:30, Fri. to 11, Sat. 5-11. Closed Sun. **(M)** AE, CB, DC, MC, V.

SHELTER—540 Second Ave., at 30th St., 684-4207. Casual. American-Continental. Spcls: hamburger, barbecued ribs, mussels marinière. L Mon.-Fri. 11:30-4:30. D daily 5-2 a.m. Br Sat.-Sun. 11:30-4:30. Bar open til 4 a.m. Outdoor cafe. **(I)** AE, DC, MC, V.

TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle-Continental. Spcls: tournedos of veal with wild mushrooms and crème fraîche, Dover sole on leaf spinach, marinated rack of lamb with rosemary and dijon mustard. Thru 8/31, luncheon salad festival. L Mon.-Fri. noon-2:30. D daily 6-11. Pre-theater D 5:30-7:30. Ent. nightly 5:30-1. **(M)** AE, CB, DC, MC, V.

14th-42nd Streets, West Side

CAFÉ SEIYOKEN—18 W. 18th St., 620-9010. Dress opt. Japanese-Continental. Spcls: mussels in sake-spiked broth with orange peel, calamari in tangy seafood à la niçoise, salmon with almonds and raisins in melted butter, sushi. Res. nec. L Mon.-Fri. noon-3. D Sun.-Thurs. 6-midnight, Fri.-Sat. til 1 a.m. **(M)** AE, CB, DC, MC, V.

CHEERS—120 W. 41st St., 840-8810. Casual. American-Continental. Spcls: fresh seafood, prime rib. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Sat. 4:30-9. Pianist Mon.-Fri. eves. Reduced-rate parking 5-11. Closed Sun. **(I-M)** AE, MC, V.

CHELSEA LION—108 Eighth Ave., 924-7786. Casual. Northern Italian. Spcls: calamaretti, homemade agnolotti, scaloppini alla Leone. Res. sug. L Mon.-Sat. noon-5. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Pianist nightly. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

DINO CASINI'S—132 W. 32nd St., 695-7995. Dress opt. Italian-Continental. Spcl: veal Sorrentino. Res. sug. L Mon.-Fri. 11:45-3:30. D Mon.-Fri. 3:30-9. Complete L & D. Closed Sat.-Sun. **(I)** AE, CB, DC, MC, V.

EL QUIJOTE—226 W. 23rd St., in the Chelsea Hotel, 929-1855. Casual. Castillian. Spcl: lobster from tank. Res. sug. Open daily noon-midnight. Inexpensive lobster special daily. **(M)** AE, DC, MC, V.

KEENS—72 W. 36th St., 947-3636. Casual. American-Continental. Spcls: Keens mutton chop, hot duck sausage with coriander, cold poached salmon with chevre vinaigrette. Res. nec. L Mon.-Fri. 11:45-2:45. D Mon.-Fri. 5-11. Private parties. Closed Sat. & Sun. during August. **(M)** AE, DC, MC, V.

NEW YORK RESTAURANT SCHOOL DINING ROOM—27 W. 34th St., 947-7105. Casual. American. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4 1/2-lb. lobster, prime rib. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 4-10:45, Sat. 1-midnight, Sun. 1-10. Complete D. Free parking from 5 & all day Sat.-Sun. **(M)** AE, CB, DC, MC, V.

PAMPLONA—822 Ave. of the Americas, bet. 28th & 29th Sts., 683-4242. Casual. Spanish. Spcl: fillet of sole Marbella. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-11, Fri.-Sat. to midnight. Ent. Tues.-Sat. from 6 p.m. Closed Sun. **(I-M)** AE, CB, DC, MC.

THE RIVERANDA/THE EMPRESS OF NEW YORK—Pier 62, W 23rd St. & Hudson River, 929-7090. Casual. International. Spcls: chicken Jeanetta, coulibiac of salmon with lobster sauce, loin of veal stuffed with mushrooms, capers and prosciutto. Res. nec. L cruise 12:30-2:30. D cruise 7-10. S cruise midnight-2 a.m. Private parties. Dancing. **(E)** AE, MC, V.

43rd-56th Streets, East Side

ALFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg., 371-3367. Casual. Italian. Spcl: *fettuccine Alfredo.* Res. sug. Open daily 11:30-11:30. Br Sun. noon-4. **(I)** AE, CB, DC, MC, V.

AMBASSADOR GRILL—One United Nations Plaza at 44th St., in U.N. Plaza Hotel, 702-5014. Dress opt. American. Spcls: calves liver with black mustard seed, 10th Avenue marinated chicken. Res. sug. B daily 7-11. L daily noon-2:30. D daily 6-11. Champagne buffet Br Sun. noon & 2:15. Piano bar 5:30-midnight. **(M)** AE, CB, DC, MC, V.

ANTOLOTTI'S—337 E. 49th St., 688-6767. Casual. Northern Italian. Spcls: lobster, steak, veal. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11, Sun. 4-10:30. Complete D. **(M-E)** AE, CB, DC, MC.

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 755-5900. Jacket required. Continental. Spcls: grilled lambchops with rosemary, escalope of red snapper with spinach leaves, Nova Scotia smoked salmon. Res. sug. B daily 7-10:30. L Mon.-Sat. 11:30-3. D daily 5:30-11:30. Pre-theater D 5:30-7. Br Sun. 11:30-3. **(M-E)** Afternoon tea Mon.-Sat. 3-5. Ent. Mon.-Sat. 3:30-10:30. & Sun. Br. AE, CB, DC, MC, V.

BILL HONG'S—227 E. 56th St., 751-4048. Dress opt. Chinese. Spcls: lobster roll, lemon chicken, mixed seafood in taronest. Res. sug. L Mon.-Sat. noon-3. D Sun.-Thurs. 3-2 a.m., Fri.-Sat. to 3 a.m. **(M)** AE, CB, DC, V.

BILL'S GAY NINETIES—57 E. 54th St., 355-0243. Dress opt. American. Spcls: veal piccata, sirloin steak, shrimp scampi. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 5-midnight. Private parties for 20-60. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

BRASSERIE—100 E. 53rd St., 751-4840/751-4841. Casual. French-Alsatian. Spcls: choucroute Alsacienne, onion soup, brioche. B daily 6-11. Br Sat.-Sun. noon-5. L Mon.-Fri. 11-5. D daily 5-10. S daily 10-6 a.m. **(I)** AE, CB, DC, MC, V.

CAFE VERSAILLES—151 E. 50th St., 753-3884. Jacket required. French-Continental. Spcls: veal paillard, poitrine de chapon, coquilles St. Jacques. Res. sug. L Mon.-Fri. noon-4. D daily 6-2 a.m. Ent. nightly. **(E)** AE, CB, DC, MC, V.

CITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.-Fri. 11:30-3, Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. Valet parking after 6. **(I)** AE, CB, DC, MC, V.

FOUR SEASONS—99 E. 52nd St., 754-9494. Dress opt. International. **Pool Room:** L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-11:30. Complete pre-theater D 5-6:30; after-theater D 10-11:30. Res. nec. Closed Sun. **(E). Bar Room:** L Mon.-Sat. noon-2. D Mon.-Fri. 7:30-11:30, desserts & cheese tray 10:30-midnight. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(M-E)** AE, CB, DC, MC.

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. noon-midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

HATSUHANA PARK AVENUE—237 Park Avenue, nr. 46th St., 661-3400. Casual. Japanese. Spcls: sushi and seafood. Res. sug. L Mon.-Fri. 11:45-2:30. D Mon.-Sat. 5-9:30. Outdoor dining. Closed Sun. Also **17 East 48th St.,** 355-3345. L Mon.-Fri. 11:45-2:30. D Mon.-Fri. 5:30-9:15, Sat.-Sun. from 5. **(M)** AE, CB, DC, MC, V.

HUNAM—845 Second Ave., at 45th St., 687-7471. Casual. Chinese. Spcls: beef, sea bass. Res. sug. Open Sun.-Thurs. 11:30 a.m.-11 p.m., Fri.-Sat. to 1 a.m. **(M)** AE, CB, DC.

IL MENESTRELLO—14 E. 52nd St., 421-7588. Formal. Northern Italian. Res. nec. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. **(M)** AE, DC, V.

J.J. MULLIGAN—750 Third Ave., at 47th St., 986-0716. Casual. American-Irish. Spcls: J.J. Mulligan stew, fresh pasta, salads, hamburgers, corned beef & cabbage. L daily 11:30-7. Bar til 8. Private parties. Also **46 E. 43rd St.,** 599-9805; **430 Lexington Ave., at 43rd St.,** 599-8936; **64 W. 52nd,** 245-9702; **32 Cedar St.,** 825-9855. **(M)**

KING COLE RESTAURANT—2 E. 55th St., in the St. Regis-Sheraton Hotel, 753-4500. Dress opt. French-American. Res. nec. Open Mon.-Sat. 7 a.m.-midnight, Sun. to 11 p.m. Br Sat.-Sun. noon-2:30. **(M). St. Regis Bar:** L Mon.-Fri. noon-3. Open Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-midnight. **Astor's:** Cocktails Mon.-Thurs. 5-1, Fri.-Sat. to 2 a.m. AE, CB, DC, MC, V.

LA BIBLIOTHEQUE—341 E. 43rd St., 661-5757. Dress opt. French. Spcls: veal chop, poached salmon. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 4-midnight. Banquets for 10-150. Closed Sun. **(M)** AE, CB, DC, MC, V.

LA CÔTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcl: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Fri. 6-10:30, Sat. to 11. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

LA RÉCOLTE—110 E. 49th St., 421-4389. Formal. French. Spcls: bouillabaisse, breast of duck with crayfish in muscadet sauce, steamed sea bass on pousse pierre. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 6-11. Closed Sun. **(E)** AE, CB, DC, MC, V.

LAURENT—111 E. 56th St., 753-2729. Formal. French. Spcls: sea bass à l'estragon, soft shell crabs amandines, suprême de canard aux griottes. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 6-10:30. Complete L. Private parties. Closed Sat. & Sun. thru Labor Day. **(M-E)** AE, CB, DC.

MARIANAS

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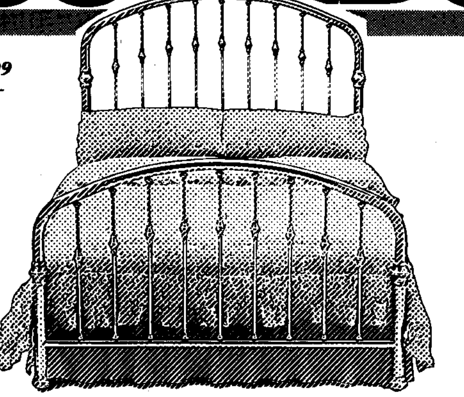

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RESTAURANT DIRECTORY

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. & 8/20-9/3. **(M-E)** AE, CB, DC, MC, V.

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tues.-Fri. noon-2. D Mon.-Sat. 6-10. Closed thru 9/4. **(E)** AE, CB, DC.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Dress opt. Seafood. Spcls: bouillabaisse, fresh swordfish, salmon. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

MAUDE'S—Lexington Ave. & 51st St., 753-1515. Casual. American-Continental. Spcls: angel hair pasta with broccoli & shrimp, prime ribs, scallop & shrimp pernod. B daily 7-9:30. Buffet L Mon.-Sat. 11:30-2:30. D daily 5-midnight. Snack menu daily 11:30 a.m.-midnight. Champagne buffet Br Sun. 11-3. **Lobby Bar:** Daily noon-midnight. **(I-M)** AE, CB, DC, MC, V.

MIMI'S—984 Second Ave., at 52nd St., 688-4692. Casual. Italian. Spcls: mussel & clam combination, fettuccine Alfredo, veal parmigiana. Open Mon.-Fri. noon-3 a.m., Sat. from 1 p.m., Sun. 5-midnight. Bar open 1-hr later. Ent. Mon.-Sat. from 9:30 p.m. **(I-M)** AE, CB, DC, MC, V.

PALM—837 Second Ave., at 45th St., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.-Fri. noon-10:45, Sat. 5-11. Closed Sun. **(E)** AE, CB, DC, MC, V.

PRUNELLE—18 E. 54th St., 759-6410. Formal. Classical French. Spcls: canette confite, saumon à la moutarde, noisette de veau princesse. Res. nec. L Mon.-Fri. noon-3. D daily 5:30-11. **(E)** AE, CB, DC, MC, V.

THE QUILTED GIRAFFE—955 Second Ave., bet. 50th & 51st Sts., 753-5355. Formal. French nouvelle cuisine. Spcls: beluga caviar beggars purses, truffle ravioli, confit of duck, strudel of crabmeat. Res. nec. D Mon.-Fri. 6-10. Private parties. Closed Sat.-Sun. **(E)** AE, CB, DC, MC, V.

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30. L noon-3. D 6-10:30. S 10:30-12:30. Br Sat.-Sun. noon-5. **(M)** AE, CB, DC, MC, V.

RIB-IT—304 E. 48th St., 759-0590. Casual. American. Spcls: baby-back ribs, spareribs, beef ribs, veal ribs, barbecued chicken, funion loaf, wonder wings. L daily 11:30-4. D daily 4-midnight. Private parties for 80. Pianist nightly. **(I-M)** AE, CB, DC, MC, V.

SCOOP—210 E. 43rd St., 682-0483. Casual. Northern Italian. Spcls: shrimp alla Romano, veal Valdostano, steaks, fresh fish. Res. sug. L Mon.-Fri. 11:30-3:30. D Mon.-Sat. 5-11. Free D parking 5:30-12:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

SERYNA—11 E. 53rd St., 980-9393. Dress opt. Japanese. Spcls: beef sashimi, Ishiyaki steak, crab shabu-shabu, tofu steak. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Private tatami rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and western seating for Japanese food. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(M)** AE, CB, DC, MC, V.

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz steak, 4- to 5-lb lobster. Res. sug. Open Mon.-Thurs. noon-11, Fri. to midnight, Sat. 5-midnight, Sun. 4-11. **(M)** AE, CB, DC, MC, V.

TANDOOR—40 E. 49th St., 752-3334. Casual. North Indian. Spcls: tandoori chicken, alu paratha, chicken tikka masala. Res. sug. L daily noon-3. D daily 5:30-11. Buffet L. Private parties for 100. **(M)** AE, CB, DC, MC, V.

TONINO—805 Third Ave., at 50th St., in the Crystal Pavilion, 308-2280. Jacket required. Italian. Spcls: vongole e cozze, pollo Valdostana, linguine al pesto. Res. sug. L Mon.-Fri. noon-3. D daily 5-midnight. Ent. nightly from 7:30. **(M-E)** AE, CB, DC, MC, V.

TOSCANA—246 E. 54th St., 371-8144. Formal. Northern Italian. Spcls: paglia e fieno, veal Toscana. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

TRIANON ROOM—455 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French-Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7-11. L Mon.-Fri. noon-2:30. Br Sat.-Sun. noon-2:30. D daily 5:30-10. S 10-12:15. **(M)** AE, CB, DC, MC, V.

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TSE YANG — 34 E. 51st St., 688-5447. Dress opt. Peking-Shanghai. Spcls: shrimp in green lemon sauce, Tse Yang chicken, roast duck Peking style. Res. sug. L daily noon - 3. D daily 6 - midnight. Private parties for 10 - 60. **(M)** AE, CB, DC, MC, V.

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Jacket required. British-American. Spcls: beef, seafood. Res. sug. L daily noon-3. D daily 5-10. S daily 10:30-12:30 a.m. Cocktails 3-1 a.m. **(M). Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental-nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30, Sat. 7-10:30, Sun. 8-10:30. L noon-2:30. D 5:30-10:30. Complete D. Buffet Br Sun. 11:30-2:45. Ent. Cole Porter's own piano Tues.-Sat. 6-2 a.m., Sun.-Mon. 8-1. **(M-E). The Waldorf Cocktail Terrace:** Tea daily 2:30-5:30. Cocktails 2:30-2 a.m. Ent. **Oscar's:** Casual dining and snacks. B Mon.-Sat. 7-11:30, Sun to noon. L Mon.-Sat. 11:30-3, Sun. noon-5. D 5-9:30. Complete D. S to 11:45 p.m. Cocktails noon-11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.-3 a.m. AE, CB, DC, MC, V.

43rd-56th Streets, West Side

ABRUZZI—37 W. 56th St., 489-8111/489-8110. Casual. Northern Italian. Spcl: veal chop Milanese. Open Mon.-Fri., Sun. noon-11:30, Sat. to midnight. Complete L & D. Banquet room 20-100. **(M)** AE, CB, DC, MC, V.

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Two dining rooms. Continental. Res. sug. L noon-3. D Mon.-Sat. 5:30-9:30. Br Sun. noon-2:15. Late S buffet 9:30-12:30. Free D parking 5:30-1 a.m. **(M)** AE, CB, DC, MC, V.

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St., 246-6699. Casual. American. Spcls: California radicchio with baked goat cheese, marinated swordfish & salmon with barbecue butter, key lime pie. Res. sug. B Mon.-Fri. 7:30-11. Br Sat.-Sun. 9-4. L Mon.-Fri. 11-4. D daily 4-10. S daily 10-midnight. **(M)** AE, CB, DC, MC, V.

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 4:30-10. Pre-theater D. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

AU TUNNEL—250 W. 47th St., 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11:30. Complete D. Closed thru 9/5. **(M)** AE.

BACKSTAGE AT HISAE'S—318 W. 45th St., 489-6100. Casual. Continental. Spcls: smoked duck, sparkling shrimp, orange chicken, fettuccine, flounder en papillote, rack of lamb with rosemary and mustard, sushi bar. Res. nec. L Mon.-Sat. noon-4. D Mon.-Sat. 5-2 a.m., Sun. 4-10 p.m. Bar til 4 a.m. Parties for 20-80. Pianist nightly. **(M)** AE, MC, V.

BARBETTA—321 W. 46th St., 246-9171. Dress opt. Northern Italian. Spcl: vitello tonnato. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 5-midnight. Complete pre-theater D 5:30-7. Private rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

BEEFSTEAK CHARLIE'S—51st St. & Broadway, 757-3110. Casual. American. Spcls: steak, old fashioned barbecued ribs, hamburgers, incl. salad bar, shrimp, beer, wine or sangria with dinner. L Mon.-Sat. 11:30-3:30. D Mon.-Thurs. 4-11:45, Fri.-Sat. to 12:45, Sun. 1-10:45. Child's D. **(I-M)** AE, DC, MC, V.

BEN BENSON'S STEAK HOUSE—123 W. 52nd St., 581-8888. Casual. American. Spcls: steak, chops, seafood. Res. sug. L Mon.-Fri. noon-4. D Mon.-Thurs. 4-11, Fri.-Sat. to midnight, Sun. to 10. Private parties for 100. Free valet parking after 6. **(M-E)** AE, CB, DC, MC, V.

BOMBAY PALACE—30 W. 52nd St., 541-7777. Casual. Indian. Spcls: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon-3. D Mon.-Sat. 5:30-11:30, Sun. to 10. Complete L & D. Discount D parking. **(I-M)** AE, CB, DC, MC, V.

BROADWAY JOE STEAK HOUSE—315 W. 46th St., 246-6513. Dress opt. American. Spcls: prime sirloin, veal chop, jumbo shrimp. Res. sug. Open daily 5-2 a.m. Ent. Tues.-Sun. **(M)** AE, CB, DC, MC, V.

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.-Sat. 7-10:30. Br Sun. 10-3. L Mon.-Sat. 11:30-2:30. Piano bar ent. nightly 5-1. **(I-M)** AE, CB, DC, MC, V.

CASTELLANO—138 W. 55th St., opp. City Center, 664-1975. Casual. Venetian. Spcls: risotto, carpaccio, homemade pastas, grilled seafood. Res. sug. L Mon.-Fri. 11:45-2:45. D Mon.-Sat. 5:30-11:30. Bar 11:30 a.m.-11:30 p.m. Closed Sun. **(E)** AE, CB, DC, MC, V.

CENTURY CAFE—132 W. 43rd St., 398-1988. Casual. American. Spcls: cherry smoked filet mignon

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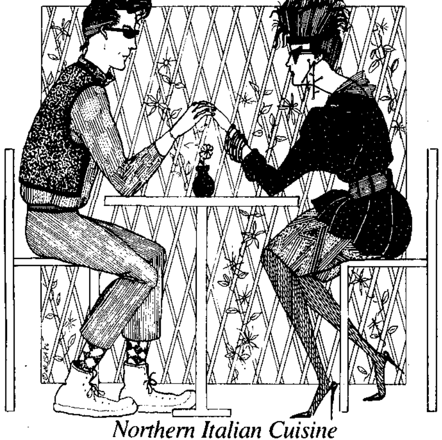

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DARBAR—44 W. 56th St., 432-7227. Casual. Indian. Spcls: charcoal clay oven cooking, curry, vegetarian, fresh bread. Res. sug. L daily noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sun. to 11. Free parking 5 p.m.-5 a.m. **(M)** AE, CB, DC, MC, V.

FRANKIE AND JOHNNIE—269 W. 45th St., upstairs, 245-9717. Casual. Steakhouse. Res. sug. D only Mon.-Sat. 4:30-midnight. Free parking after 5:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

FRENCH SHACK—65 W. 55th St., 246-5126. Casual. French. Spcls: soft shell crabs, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon-3. D Mon.-Sat. 5-11, Sun. from 4:30. Complete L & D. **(M)** AE, CB, DC, MC, V.

FRERE JACQUES—151 W. 48th St., 575-1866. Dress opt. French. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-10. Pre-theater D 5-6:30. Discount parking after 5:30. Closed Sun. **(I-M)** AE, V.

GEORGES REY—60 W. 55th St., 245-6764. Casual. French. Spcls: duckling, crêpes maison, steamed vegetables, poached fish fillet. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5:30-11, Sat. to 11:30, Sun. to 10:30. S 10-11. Complete L & D. **(M)** AE, DC, MC, V.

HO HO—131 W. 50th St., 246-3256. Casual. Classic Cantonese-Mandarin. L Mon.-Sat. 11:30-4. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Complete L & D. Free D parking after 5:30, Sun. all day. **(I)** AE, CB, DC, MC, V.

HURLEY'S—1240 Ave. of Americas, at 49th St., 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon-midnight. **(M)** AE, CB, DC, MC, V.

ITALIAN PAVILION—24 W. 55th St., 753-7295/586-5950. Jacket required. Italian-Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Complete L & D. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

JOES PIER 52—163 W. 52nd St., 245-6652. Casual. Spcls: stone crab claws, seafood, steak. Res. sug. Open daily 11 a.m.-2 a.m. Prix fixe L daily noon-3. Ent. nightly. **(M)** AE, CB, DC, MC, V.

LA BONNE SOUPE—48 W. 55th St., 586-7650. Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.-midnight. **(I)** AE.

LA GRILLADE—845 Eighth Ave., at 51st St., 265-1610. Casual. French. Spcls: 7 varieties of fish, roast leg of lamb. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11:30, Sat.-Sun. from 4. Complete L & D. **(M)** AE, DC, MC, V.

LA RIVAGE—340 W. 46th St., 765-7374. Casual. French. Spcls: coquilles St. Jacques, shrimp maison, veal scaloppine. Res. nec. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-9:30, Fri.-Sat. to 10:30. Closed thru 9/4. **(M)** AE, MC, V.

LE CHAMBERTIN—348 W. 46th St., 757-2154. Dress opt. French restaurant with wine cave. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-9:30. After-theater dining. Private parties. Closed Sun.& holidays. **(I-M)** AE, DC, MC, V.

LE VERT-GALANT—109 W. 46th St., 382-0022. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-midnight. Private parties. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.-Thurs., Sun. noon-10:45, Fri.-Sat. to 11:45. Closed Mon. **(M)** AE, DC, V.

PONGSRI THAI—244 W. 48th St., 582-3392. Casual. Thai. Spcls: pla lai peck, beef saté, mee krab. Open daily noon-midnight. **(I)** AE, DC, MC, V.

RAGA—57 W. 48th St., 757-3450. Casual. Indian. Spcls: lobster malbar, gosht vindaloo, murgh ke tikke. Res. sug. L Mon.-Fri. noon-3. D daily 5:30-11:15. Pre-theater & post-theater D. Ent. Mon.-Sat. **(M)** AE, CB, DC, MC, V.

RAINBOW ROOM—30 Rockefeller Plaza, 65th floor of RCA building, 757-9090. Jacket & tie required. French-Italian. Res. sug. Cocktails Mon.-Fri. from 4, Sat. from 3, Sun. from noon. D Sun.-Mon. 5-10 (open till midnight), Tues.-Sat. to 11:30 (open till 1 a.m., Fri.-Sat. till 2.) Pre-theater D 5-7. Br Sun. 11:30-3. Live orchestra Tues.-Thurs. 7-1 a.m., Fri.-Sat. 8-2 a.m., Sun. 6-midnight. Music charge after 7. **(M)**. **Rainbow Grill:** Jacket required. Redesigned nightclub offering French-Italian menu. Res. sug. D Mon.-Thurs. 7-midnight, Fri.-Sat. to 12:30. Shows Mon.-Sat. 9:15 & 11:30 (show cover). **(M)** AE, CB, DC, MC, V.

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THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St., 246-9201. Jacket required. American-Seafood. Spcls: whole gingered fish, swordfish broiled over mesquite & hickory, fried soft shell crabs. Res. nec. L Mon.-Sat. noon-3. D daily 5-10. Pre-theater D 5-6:30 with free parking. **(M)** AE, CB, DC, MC, V.

SEA PALACE—608 Ninth Ave., bet. 43rd-44th Sts., 307-6340. Casual. Seafood-Continental-Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.-Fri. 11:30-3:30. D daily 4:30-midnight. Bar til 1 a.m. Private parties for 40. **(I)** AE, CB, DC, MC, V.

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.-2 a.m. B to 11 a.m. **(I)** No Credit Cards.

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., on the 39th floor, 757-6662. Dress opt. American-Continental. Res. nec. L Mon.-Sat. 11:30-3. D Mon.-Fri. 5-midnight, Sat. to 1. Ent. Tues.-Sat. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.-Sat. noon-midnight. Closed Sun. **(E)** AE, CB, DC, MC, V.

VICTOR'S CAFÉ 52—236 W. 52nd St., 586-7714. Casual. Cuban. Spcls: black bean soup, roast suckling pig, paella, shredded beef Cubana. Res. sug. Open daily 11 a.m.-1 a.m. Ent. nightly. Private parties. Also **Victor's Cafe—240 Columbus Av. at 71st St.**, 595-8599. **(M)** AE, CB, DC, MC, V.

57th-60th Streets

CAFE DE LA PAIX—50 Central Park South, in the St. Moritz on the Park, 755-5800. Dress opt. Continental. Spcls: châteaubriand for two, veal scaloppine marsala, sautéed Dover sole. Res. sug. L Mon.-Sat. 11:30-4:30. Br Sun. 11:30-4. D daily 5:30-10:30. After-theater menu 10:30-12:30. **(M)** AE, CB, DC, MC, V.

FELIDIA—243 E. 58th St., 758-1479. Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M)** AE, DC, MC, V.

GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.-Fri. noon-3. D Tues.-Fri. 3-midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. **(M)** AE, CB, DC, MC, V.

GIRAFE—208 E. 58th St., 752-3054. Dress opt. Northern Italian. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

INN ON THE PARK—Barbizon-Plaza Hotel, 106 Central Park South, 247-7000. Dress opt. Continental. Spcls: châteaubriand for 2, scampi Sorrentino, skewered beef & scampi, sweetbreads. Res. sug. B daily 7-11:30. L daily 11:30-3. D daily 5:30-11. Br Sat.-Sun. 11-3. **(M)** AE, CB, DC, MC, V.

JEAN LAFITTE—68 W. 58th St., 751-2323. Casual. French. Spcls: sea scallops in basil sauce, medaillons of veal with mushroom sauce, leg of lamb with kidney beans. Res. sug. L Mon.-Sat. noon-3. D daily 6-12:30 a.m. **(M)** AE, MC, V.

KAPLAN'S AT THE DELMONICO—59 E. 59th St., 755-5959. Casual. Jewish deli. Spcls: Rumanian tenderloin, corned beef, stuffed cabbage, potato pancakes. Open for B, L, D, & cocktails Mon.-Sat. 8 a.m.-11 p.m., Sun. 9 a.m.-9 p.m. Br Sun. noon-4. **(I)** AE, DC.

LE PATIO—118 W. 57th St., in the Hotel Parker Meridien, 245-5000. Casual. American-French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.-Sat. 7-11, Sun. from 7:30. Buffet L daily noon-2:30. Cocktails daily 3 p.m.-2 a.m. **(M)** AE, CB, DC, MC, V.

LE STEAK—1089 Second Ave., bet 57th & 58th Sts., 421-9072. Dress opt. French-style steakhouse serving steak only. D daily 5:30-11. Complete D. **(M)** AE, DC.

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 705-2100. Re-creation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.-Sat. 11-3. D Mon., Thurs. 5:30-7:30. High tea Mon.-Fri. 3-5. Closed Sun. **(M)** AE.

THE MAGIC PAN—149 E. 57th St., 371-3266. Casual. Continental. Spcls: crêpes, steak Diane, sole bonne femme. Res. sug. Open Mon.-Sat. 11:30 a.m.-midnight, Sun. to 10 p.m. Complete L & D. Private parties for 100. Also **1409 Ave. of the Americas**, 765-5080. Open Mon.-Fri. 11:30 a.m.-midnight, Sat. from 11, Sun. 11-10. **(I)** AE, MC, V.

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Jacket required. French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. B Mon.-Fri. 7:30-9:45. L Mon.-Fri. noon-2:15. D daily 6-10:45. Pre-theater D 6-7. Complete L. **(E)** AE, CB, DC, MC, V.

MOGUL 57—327 W. 57th St., 581-1774. Casual. Moghlai (Imperial). Spcls: tandoori dishes, shrimp dopiaz, duck masala. Res. nec. L Mon.-Fri. noon-3. D daily 5-midnight. Garden dining. Ent. **(M)** AE, DC, MC, V.

PARK ROOM—36 Central Park S., in the Park Lane Hotel, 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7-11:45. L Mon.-Sat. noon-4. Br Sun. noon-4. D daily 5:30-10:30. S 10:30-12:30. Ent. Tues.-Sat. **(M)** AE, CB, DC, MC, V.

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B Mon.-Sun. 7-11. L Mon.-Sat. noon-3. Br Sun. noon-3. D Sun.-Thurs. 5:30-10:30, Fri.-Sat. to 11. S daily til 12:30 a.m. **(M-E) Oak Bar:** Casual. Buffet L Mon.-Fri. & sandwich menu Mon.-Sat. 11:30 a.m.-1 a.m., Sun. noon-1 a.m. **Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.-Sat. 11:30 a.m.-1 a.m., Sun. from noon. **(M-E) Palm Court:** Dress opt. Continental. Res. nec. L, Tea, "After 8": Mon.-Fri. 7:30 a.m.-1 a.m., Sat to 2 a.m., Sun. 11 a.m.-midnight. Ent. daily. **(E) Trader Vic's:** Dress opt. Continental-Polynesian. Res. nec. Cocktails and hors d'oeuvres Mon.-Sat. 3-1:30 a.m., Sun. 4-11:30. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 12:30, Sun. 4-11. **(M-E)** AE, CB, DC, MC, V.

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: les chaussons de veau aux pointes d'asperges, le tressé de sole au beurre rose, le quadrillé de Charolais aux quatre herbes. Res. nec. D Mon.-Sat. 8-midnight. Pre-theater D 6-8. Disco dancing from 10:30. Closed Sun. **(E)** AE, CB, DC, MC, V.

REGINETTE—69 E. 59th St., 758-0530. Casual. International. Spcls: couscous, tartare de saumon, angel's hair primavera. Res. sug. L Mon.-Sat. noon-5. D Mon.-Sat. 5:30-midnight. Pre-theater D 5:30-7. Closed Sun. **(M)** AE, DC, MC, V.

TINO'S—235 E. 58th St., 751-0311. Jacket required. Northern Italian. Spcls: linguine with broccoli & zucchini, costolette alla Milanese, pollo alla Tino. Res. nec. L Mon.-Fri. noon-3. D daily 5-midnight. **(M)** AE, CB, DC, MC, V.

TOP OF THE PARK—W. 60th St. & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.-Fri. 5-10, Sat. to 10:30. Complete D. Closed Sun. **(M)** AE, CB, DC, MC, V.

TUCANO—333 E. 60th St., 308-5353. Jacket & tie required. French-Cuisine Maximin. Spcls: petite timbale de pâtes fraîches à la langouste rose, filet de bar aux poireaux et aux truffes. Res. nec. D Mon.-Sat. 7-midnight. Private parties for 150. Complete D. Closed Sun. **(E)** AE, CB, DC, MC, V.

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AMERICAN STANHOPE—Fifth Ave., at 81st St., 288-5800. **Saratoga:** Dress opt. B daily 7-11. L Mon.-Sat. noon-3. D Tues.-Sat. 6-10. S Tues.-Sat. to 1 a.m. Br Sun. noon-3. **The Furnished Room:** L daily noon-3. Afternoon tea 3-6. S 6-11. **The Terrace:** L daily noon-3. Drinks till 11 p.m. **Red Jacket:** Bar noon-1 a.m. daily. **(M)** AE, CB, DC, MC, V.

ANDREE'S MEDITERRANEAN CUISINE—354 E. 74th St., 249-6619. Dress opt. Mid-East/French. Spcls: striped bass in phyllo, herbed rack of lamb, couscous. Res. nec. D only Mon.-Sat. 6-9:30. Pre-theater D Mon.-Thurs. 5:45-6:45. Closed Sun. **(M)** No Credit Cards.

CAFE SAN MARTIN—1458 First Ave., at 76th St., 288-0470. Casual. Continental-Spanish. Spcls: angulas de aguinnaga, fidegua, parrillada. Res. sug. D daily 5:30-midnight. Br Sat.-Sun. noon-4. Complete D. Pianist nightly. **(M)** AE, MC, V.

CAPRICCIO—33 E. 61st St., 759-6684. Jacket required. Northern Italian. Spcls: fuzi Angela, cotoletta alla Valdostana, fish soup (Fri. only). Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. 4:30-11:30. Closed Sun. **(M)** AE, CB, DC, MC.

CARLYLE HOTEL—76th St. & Madison Ave., 744-1600. **Cafe Carlyle:** Formal. Buffet L Mon.-Sat. noon-3. Buffet Br Sun. noon-3. **Carlyle Restaurant:** French cuisine. B daily 7-11 a.m. Buffet L Mon.-Sat. noon-6. Br. Sun. noon-6. D Mon.-Sat. 6-11, Sun. from 7. **(M-E)** AE, CB, DC, MC, V.

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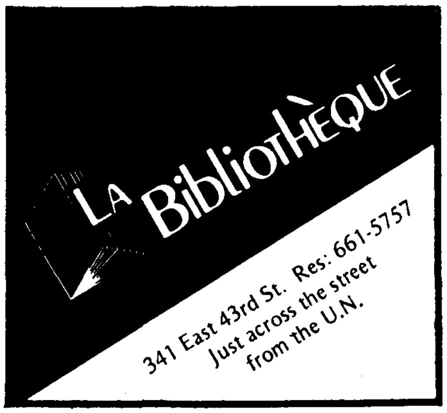
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DIVINO RISTORANTE—1556 Second Ave., bet. 80th & 81st Sts., 861-1096. Dress opt. Northern Italian. Spcls: vitello tonnato, gnocchi Divino, veal Divino. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Sat. 4:30-midnight, Sun. to 10:30. **(I-M)** AE, DC, MC, V.

FORTUNE GARDEN—1160 Third Ave., at 68th St., 744-1212. Casual. Hunan-Szechuan. Res. sug. L daily noon-3. D Sun.-Tues. 3-11, Wed.-Sat. to midnight. **Cocktail lounge:** Piano 5-10:30. Private party room. **(M)** AE, DC, MC, V.

IL MONELLO—1460 Second Ave., at 76th St., 535-9310. Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

LE REFUGE—166 E. 82nd St., 861-4505. Dress opt. French. Spcls: huitres gratinees au safran, saumon à la vapeur de vinaigre de framboises, mousse aux amandes ameres. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 6-11. Private parties. Closed Sun. & 8/26-9/9. **(M)** No Credit Cards.

LION'S ROCK—316 E. 77th St., 988-3610. Casual. Continental. Spcls: Irish sea scallops, roast saddle of lamb. Res. sug. L Mon.-Fri. 11:30-3. D daily 5-midnight. Br Sat.-Sun. 11:30-4. **(M)** AE, DC, MC, V.

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. Continental. Spcls: charcoal grilled duck, veal piccata, navarin of lamb, roast wild boar, chocolate fudge cake. Res. sug. L Mon.-Fri. noon-5. D Mon.-Sat. 5-1:20 a.m., Sun. to 12:20. Br Sat. noon-5, Sun. from 11. Pre-theater D Mon.-Sat. 5-7. **(M)** AE, CB, DC, MC, V.

MEAT BROKERS—1153 York Ave., at 62nd St., 752-0108. Casual. Steakhouse. Spcls: USDA prime steak, chops, ribs, fresh fish daily. D Mon.-Sat. 5-midnight, Sun. 4-11. 2-hr. free parking after 5. **(I-M)** AE, CB, DC, MC, V.

NICKELS—227 E. 67th St., 794-2331. Casual. American. Spcls: steak, chops, seafood. Res. sug. D daily 5-11. Bar Mon.-Sat. til 1 a.m. Pianist Mon.-Sat. **(M)** AE, CB, DC, MC, V.

PANCHO VILLA'S—1125 First Ave., at 62nd St., 751-6499. Casual. Mexican. Spcls: chiles rellenos, nachos, ceviche, Mexican combination. Res. sug. L daily 11:30-4. D daily 4-1 a.m. Also **Pancho Villa's**—1501 Second Ave., at 78th St., 650-1455. **(I)** AE, MC, V.

PIERRE HOTEL—2 E. 61st St., 838-8000. **Cafe Pierre:** Formal. Continental. Spcl: breast of duckling with red cabbage and calvados, rosettes of veal with mirabelles, fricassee of lobster with morels. Res. sug. B daily 7-noon. L Mon.-Sat. noon-2:30. Br Sun. noon-5. D daily 5-10:30. S from 10:30. **The Rotunda:** English afternoon tea Mon.-Fri. 3-6:30. **(M-E)** AE, CB, DC, MC, V.

THE POLO—840 Madison Ave., at 69th St., 535-9141. Formal. French. Spcls: brioche mousseline au ragout fin, le bouquet de homard au Noilly, filet de veau poele au gingenbre frais. Res. sug. B daily 7-10:30. L daily noon-2:30. D daily 6:30-10:30. **(E)** AE, CB, DC, MC, V.

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St., 628-8814. Casual. American-Continental. Spcls: soft shell crabs, roast Long Island duckling, filet mignon. Res. sug. D Tues.-Sat. 5:30-midnight, Sun.-Mon. to 11. Br Sun. noon-3:30. Pianist nightly & Br. **(M)** AE, CB, DC, MC, V.

RUPPERT'S—1662 Third Ave., at 93rd St., 831-1900. Casual. American-Continental. Spcls: grilled butterflied leg of lamb with shallot butter, shrimp in beer batter with orange mustard sauce, roast whole baby chicken seasoned with tarragon. Res. sug. L Mon.-Fri. 11:30-4. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Cocktails 4-7 incl. free hors d'oeuvres. Bar til 4 a.m. Br Sat. 11:30-4, Sun. from 11. Ent. Private parties. **(M)** AE, DC, MC, V.

SANT AMBROEUS—1000 Madison Ave., bet. 77th-78th Sts., 570-2211. Dress opt. Northern Italian. Spcls: risotto alla Milanese, fettuccine primavera, gamberoni reali alla marinara. L daily noon-3. D Mon.-Sat. 6:30-10:30. **(M)** AE, MC, V.

SIGN OF THE DOVE—1110 Third Ave., at 65th St., 861-8080. Formal. Continental. Spcls: pasta, fresh Dover sole, loin of lamb. Res. sug. L Tues.-Sat. noon-3. D Mon.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m., Sun. to 11. Br Sun. 11:45-4. Pianist Lynn Mullinax in cocktail lounge. Private parties for 60. Closed Mon. L. **(E)** AE, CB, DC, MC, V.

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CENTRE COURT—61 W. 62nd St., 586-1222. Casual. American. Spcls: USDA prime steak, veal & lamb chops, prime ribs. L Mon.-Sat. 11:30-5. D daily 5-midnight. Br Sun. 11:30-4. **(M)** AE, CB, DC, MC, V.

HUNAN BALCONY—2596 Broadway, at 98th St., 865-0400. Casual. Hunan Spcls: chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. **(I)** AE, CB, DC, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.-Thurs. 4-2 a.m., Fri.-Sat. to 2:30 a.m., Sun. 3-1 a.m. Pianist nightly. Private parties. **(M)** AE, CB, DC, MC, V.

OENOPHILIA—473 Columbus Ave., at 83rd St., 580-8127. Casual. Continental. Spcls: swordfish mariné with cucumber & coriander sauce, country quail stuffed with brandied apricots, boned duck with brandied peach sauce. Res. sug. D only Mon.-Thurs. 6-11, Fri.-Sat. 5:30-11:30, Sun. 5-10. Br Sun. noon-3:30. Live ent. Sun. **(M)** AE, DC, MC, V.

RED BARON—201 Columbus Ave., at 69th St., 799-8090. Casual. International-Nouvelle. Spcls: fresh tuna with oriental black bean sauce, poached Norwegian salmon with champagne and leeks, rack of lamb rolled and stuffed with goat cheese. Res. sug. L Mon.-Fri. 11-4. Br Sat.-Sun. 11-4. D Sun.-Thurs. 4-1 a.m., Fri.-Sat. to 2 a.m. Private parties for 30. **(M)** AE, CB, DC, MC, V.

RIKYU—210 Columbus Ave., bet. 69th & 70th Sts., 799-7847/7922. Casual. Japanese. Spcls: sushi, flounder, nishikiage. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11:30, Sun. from 3. Complete L & D. Special D 5-6:30. **(M)** AE, DC, MC, V.

SHELTER—2180 Broadway, at 77th St., 362-4360. Casual. American-Continental. Spcls: hamburger, barbecued ribs, mussels marinière. L Mon.-Fri. 11:30-4:30. D Sun.-Thurs. 5-2, Fri.-Sat. to 3. Br Sat.-Sun. 11:30-4:30. Bar til 4 a.m. Glass enclosed café. **(I)** AE, DC, MC, V.

SIDEWALKERS'—12 W. 72nd St., 799-6070. Casual. Regional American Seafood. Spcls: Creole fish gumbo, Maryland spiced crabs, Maryland crab cakes. Res. sug. D Mon.-Thurs. 6-11:30, Fri.-Sat. to midnight, Sun. 5-11. Ent. Tues.-Sat. Private parties for 15-125. **(M)** AE, CB, DC, MC, V.

SWEETWATERS—170 Amsterdam Ave., bet. 67th & 68th Sts., 873-4100. Dress opt. Continental-Italian. Spcls: tortellini alla Nonna, chicken scarpariello, prime ribs. Res. sug. L Mon.-Fri. 11:30-5. D daily 5-1 a.m. Br Sat.-Sun. 11:30-5. Ent. Tues.-Sun. **(M)** AE, CB, DC, MC, V.

Brooklyn

JUNIOR'S—386 Flatbush Ave. Extension, 852-5257. Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30-11. L daily 11-4:30. D daily 4:30-10. S Sun.-Thurs. to 1:30 a.m., Fri.-Sat. to 3 a.m. Pianist daily 5-11. **(I)** AE, DC.

ROSSINI'S OF BAYRIDGE—87-12 Fourth Ave., 748-4545. Casual. Northern Italian. Spcls: hot antipasto, veal Valdostana, lobster Luchiana. Res. sug. L daily noon-3. D daily 3-midnight. Private parties for 20-75. **(M)** AE, CB, DC, MC, V.

Queens

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 762-7355. Casual. Northern Italian. Res. sug. L & D Tues.-Fri. noon-11, Sat. 4-midnight, Sun. 2-11. Complete L. Closed Mon. **(I-M)** AE, DC, MC, V.

WATERS EDGE—44th Drive & the East River, 392-4055. Casual. American-Nouvelle. Spcls: grilled Norwegian salmon, veal chop, fresh fish daily. Res. sug. L Mon.-Fri. noon-3. D Sun.-Thurs. 6-11, Fri.-Sat. to midnight. Pianist nightly. Private parties for 120. **(M)** AE, CB, DC, MC, V.

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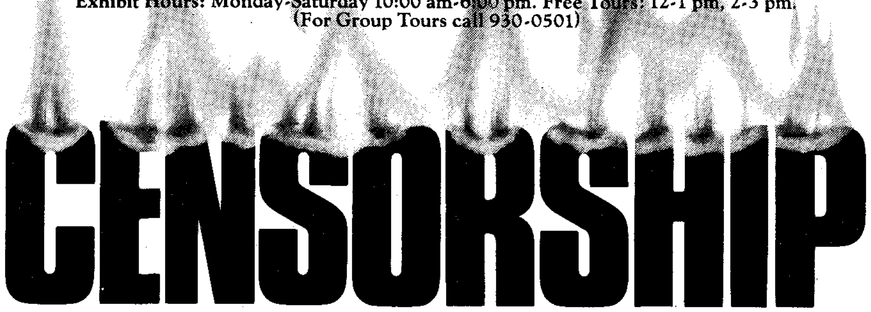

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RADIO HIGHLIGHTS

Wed., Aug. 22

2:06/WQXR-AM/FM—Shostakovich: Sym #1 in F (London Phil/Haitink).

3:00/WNCN—Ives: Scherzo for String Qt (Cleveland String Qt.)

WNYC—Lieber: Music to Paintings.

4:06/WQXR-AM/FM—Vaughan Williams: The Lark Ascending (Bean, New Phil Orch/Boult).

6:00/WNCN—Bach: Suite for Lute #4 in E: Loure, Gavotte, Menuette 1, 2 (Gerwig).

7:00/WNYC—19th Century American Brass Band Music (American Brass Qnt).

7:06/WQXR-AM/FM—Ravel: Alborada del gracioso from Miroirs (Philadelphia Orch/Ormandy).

8:00/WNCN—Various: Renaissance Music (Consort of Music/Rooley).

WNYC—Schubert: Adagio & Rondo in F for Piano Qt (Eschenbach, Frantz, Wilson).

8:06/WQXR-AM/FM—Pergolesi: Cto #1 in G (Acad. of St. Martin/Marriner).

10:00/WNCN—Handel: Jephtha: Sinfonia (English Chamber Orch/Bonynge).

Thurs., Aug. 23

2:06/WQXR-AM/FM—Beethoven: Triple Cto in C (Arrau, Szeryng, Starker, New Phil Orch/Inbal).

3:00/WNCN—Ravel: Bolero (London Sym Orch/Previn).

WNYC—Rorem: A Quaker Reader.

4:06/WQXR-AM/FM—Albinoni: Cto a cinque in F, Op.5.

6:00/WNCN—Liszt: Les Preludes (London Phil Orch/Herrmann).

7:00/WNYC—Fletcher Henderson Orch plays songs of the '20s.

7:06/WQXR-AM/FM—Harty: A John Field Suite (English Sinfonia/Dilkes).

8:00/WNYC—Handel: The Celebrated Water Music (Martin, Buswell, Kavafian, Ohyama, Brey, Cooper).

8:06/WQXR-AM/FM—Debussy: Images for Orchestra (Orch de Paris/Barenboim).

9:00/WNCN—Mozart: Lucio Silla: Ov (English Chamber Orch/Mackerras).

10:00/WNYC—Bolcom: Commedia (Davies).

Fri., Aug. 24

2:06:WQXR-AM/FM—Bruckner: Sym #7 in E (Chicago Sym Orch/Barenboim).

3:00/WNCN—Telemann: Musique de Table: Qt in d (Cto Amsterdam/Bruggen).

WNYC—Early stars of the Hungarian Opera House.

4:06/WQXR-AM/FM—Ibert: Escales (Detroit Sym Orch/Paray).

6:00/WNCN—Albeniz: Guitar Works (Boyd).

7:00/WNYC—Cosi Fan Tutte: an exclusive stereo presentation of the celebrated co-production by The Washington Opera and L'Orchestre de Paris, conducted by Daniel Barenboim. With Katherine Ciesinski, Varady, Kuebler, Dickson, Feller, Perry. Taped live at the John F. Kennedy Center for the Performing Arts.

7:06/WQXR-AM/FM—Brahms: Hungarian Dances (London Sym Orch/Dorati).

8:00/WNCN—Boismortier: Cto Grosso in e, Op. 37, #6 (Aulos Ensemble).

8:06/WQXR-AM/FM—Prokofiev: Excerpts from Romeo and Juliet (Chicago Sym Orch/Solti).

9:00/WNCN—Messiaen: Vingt regards sur l'enfant Jesus: Je dors, mais mon coeur veille (Beroff).

9:06/WQXR-AM/FM—Schubert: Qnt in A, Op.114 (Van Demark, members of the Cleveland Qt).

Sat., Aug. 25

10:00 a.m./WNCN—Soler: Sonata for Harpsichord in d (Larrocha).

WNYC—Mozart: Sym #39 in E-Flat (Walter).

10:06 a.m./WQXR-AM/FM—Elgar: Falstaff (London Phil/Solti).

11:00 a.m./WNCN—A. Scarlatti: Sonata for Recorder, 2 Violins & Continuo in a (Bruggen, Concentus Musicus of Vienna/Leonhardt).

12:00/WNYC—Saint-Saens: Trio in F, Op.18 (Beaux Arts Trio).

12:06/WQXR-AM/FM—Chausson: Poeme, Op.25 (Stern, Orch de Paris/Barenboim).

1:00/WNCN—Britten: Simple Sym, Op.4 (Acad. of St. Martin/Marriner).

2:06/WQXR-AM/FM—Donizetti: The Daughter of the Regiment (Pavarotti, Chorus & Orch of the Royal Opera House, Covent Garden/Bonynge).

4:00/WNCN—Rimsky-Korsakov: Capriccio Espagnol, Op.4 (London Phil Orch/Boult).

4:06/WQXR-AM/FM—Debussy: Sonata for Cello & Piano in d (Schein, Carlyss, Krosnick, Rosamond Qt).

5:00/WNCN—Daquin: Le Coucou (Marlowe).

6:30/WQXR-AM/FM—Krommer: A Work for 2 Clarinets & Viola, Op.47 (Michaels, Hepp, Eurich).

7:00/WNCN—Bernstein: On the Town: 3 Dance Episodes (Israel Phil Orch/Bernstein).

8:06/WQXR-AM/FM—Prokofiev: Violin & Piano Sonata #2 in D, Op.94 (Wilkomirska, Schein).

9:00/WNCN—Donizetti: L'Elisir d'Amore (Cotrubas, Domingo, Evans, Wixell, Royal Opera House Orch & Chorus, Covent Garden/Pritchard).

9:06/WQXR-AM/FM—Beethoven: Fidelio (Browning, Cleveland Orch/Ashkenazy).

9:30/WKCR—Mozart: Lo Sposo Deluso (Opera Shop of the Vineyard Theater).

Sun., Aug. 26

10:00 a.m./WNCN—Weber: Concertino for Clarinet in c, Op.26 (Zukovsky, Los Angeles Phil Orch/Mehta).

WNYC—Cimarosa: Sonatas (Failoni).

10:06 a.m./WQXR-AM/FM—Honneger: Pastorale d'Ete (New York Phil/Bernstein).

11:00 a.m./WNCN—Finzi: Romance for String Orch, Op.11 (London Phil Orch/Boult).

12:00/WNYC—Chopin: 3 Mazurkas (Ponti).

1:00/WNCN—Handel: Israel in Egypt (Fitzwater, Bloss, Bastian, Kraus, Wisconsin Conservatory Sym Chorus/Hawkins).

3:06/WQXR-AM/FM—R. Strauss: Don Quixote, Op.35 (Munroe, Greitzer, New York Phil/Mehta).

4:00/WNCN—Gianneo: Suite Argentine for Mandolin & Chamber Orch (Thomas, Heidelberg Chamber Orch).

6:00/WNYC—Haydn: Sym #87 in A.

7:06/WQXR-AM/FM—Music and conversation with Jarmila Novotna, Bidu Sayao, Roberta Peters, Licia Albanese and James Levine: remembering Jan Peerce.

8:00/WNYC—Hindemith: Violin Cto (Peskanov, St. Louis Sym Orch/Slatkin).

8:06/WQXR-AM/FM—Verdi: I Lombardi (Sass, Lamberti, Kovats, Hungarian State Opera Orch/Gardelli).

10:00/WNYC—Satie: Furniture Music (Constant).

Mon., Aug. 27

2:06/WQXR-AM/FM—Tchaikovsky: Excerpts from The Sleeping Beauty (London Sym Orch/Previn).

3:00/WNCN—Balakirev: Islamey (Zeltser).

WNYC—Music by Howard **Hanson.**

4:06/WQXR-AM/FM—Rameau: Three Pieces (Godowsky).

6:00/WNCN—Schumann: Five Pieces in Folk-Style for Cello & Piano, Op.102 (Sylvester, Spillman).

7:00/WNCN—Berlin: How Deep Is the Ocean? (Grappelli, Pass).

7:06/WQXR-AM/FM—Weber: Seven Variations, Op.33 (Campbell, York).

8:00/WNCN—Placido Domingo in Seville. Accompanied by James Levine and the Vienna Symphony Orchestra. Simulcast with Channel 13.

WNYC—Bartok: Viola Cto (Benyamini, Barenboim).

8:06/WQXR-AM/FM—Bach: Clavier Cto #1 in d (Pinnock, English Concert/Pinnock).

9:00/WNCN—Corelli: Sonata in d, Op.5, #12 "La Follia" (Michael Petri Trio). Recorded at the 92nd St. Y.

9:06/WQXR-AM/FM—Ravel: Piano Cto for the Left Hand (Fleisher, Boston Sym Orch/Ozawa).

10:00/WNYC—Berio: Sequenza VII for Oboe Solo (Holliger).

Tues., Aug. 28

2:06/WQXR-AM/FM—Respighi: The Pines of Rome (Montreal Sym/Dutoit).

3:00/WNCN—J. Strauss Sr.: Radetzky March, Op.228 (Philadelphia Orch/Ormandy).

4:06/WQXR-AM/FM—Prokofiev: Classical Sym (Chicago Sym Orch/Solti).

6:00/WNCN—Gounod: Funeral March of a Marionette (Philadelphia Orch/Ormandy).

7:00/WNYC—Schuman: New England Triptych (Rudolf).

7:06/WQXR-AM/FM—Boccherini: Oboe Qt in A, Op.33 (Voel, Sequoia String Qt).

8:00/WNCN—Tomasi: Cto for Trumpet (Thibaud, English Chamber Orch/Constant).

WNYC—Rameau: Piece de clavecin en concert for Harpsichord, Flute & Cello.

8:06/WQXR-AM/FM—Pachelbel: Canon (I Musici).

9:00/WNCN—Stravinsky: Suite Italienne (Ma, Zander).

Unless otherwise indicated, all times are p.m. and all stations are FM.

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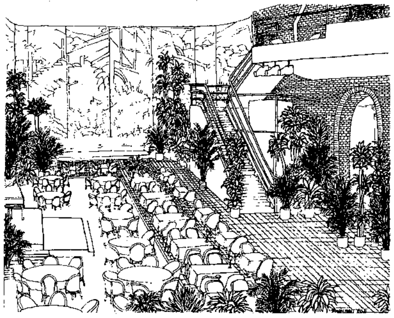

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Ⓗ **HOME BOX OFFICE** 212-484-1100
Ⓤ **UPTOWN** 212-942-7200
Ⓢ **SHOWTIME** 212-708-1600
Ⓦ **WOMETCO (WHT).** 800-222-6700

Listings are accurate at press time but stations make changes in programs on a daily basis.

Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

6:00
❷ Daybreak
❹ Today in New York
❺ New Zoo Revue
❼ News
⓫ I Dream of Jeannie (except Mon)
Mon/MDTV: Your Profession
Ⓗ Wed/Bighorn!
Ⓢ Fri/Selkie the Seal

6:10
Ⓗ Thu/Animalympics

6:30
❷ ❹ News
❺ Porky and Friends
❾ Jimmy Swaggart
⓫ Tom & Jerry (except Fri)
Fri/Carrascolendas
Ⓗ Fri, Mon/Woodplum
Ⓢ Wed/Thunderbirds 2086

6:35
Ⓗ Tue/Sunshine's on the Way

7:00
❷ Morning News
❹ Today
❺ Popeye
❼ Good Morning America
❾ 700 Club
⓫ Josie and the Pussycats
Ⓗ Wed/**Movie:** Gloria
Ⓢ Thu/Faerie Tale Theatre (cc)
Fri/Sunshine's on the Way
Mon/Thunderbirds 2086
Tue/Witch's Sister

7:30
❺ Bugs and Porky
⓫ Superfriends
Ⓗ Thu/Allison and the Magic Bubble
Tue/**Movie:** A Midsummer Night's Sex Comedy

8:00
❺ Woody Woodpecker
❾ Civic Programming
⓫ Scooby Doo
Ⓗ Thu/**Movie:** The Toy
Fri/That Man in the White House. . .FDR
Mon/Allison and the Magic Bubble
Ⓢ Wed/Grand Baby
Thu/ Dottie West: Full Circle
Fri/Swallows and Amazons

8:30
❺ Flintstones
❾ Straight Talk
⓫ Pink Panther
Ⓗ Mon/**Movie:** Spacehunter
Ⓢ Mon/Santana/Heart—Concert for the Americas
Tue/ Dottie West: Full Circle

9:00
❷ Tic Tac Dough
❹ Donahue
❺ I Love Lucy
❼ Morning Show
⓫ Great Space Coaster
Ⓗ Wed/Dr. Seuss on the Loose
Tue/Missing Persons: Four True Stories
Ⓢ Thu/Paper Chase—The Second Year
Ⓦ Wed/**Movie:** Pictures
Thu/**Movie:** The Road Warrior
Fri/**Movie:** Porky's
Mon/**Movie:** Moonlighting
Tue/**Movie:** Lovesick

9:30
❷ Jokers Wild
❺ My Three Sons
❾ News
⓫ Munsters
Ⓗ Wed/Fraggle Rock

10:00
❷ $25,000 Pyramid
❹ Facts of Life
❺ George and Mildred
❾ Romper Room
⓫ Civic Programming
Ⓗ Wed/The Who Tour 1982
Thu/Champions of American Sport
Fri/**Movie:** Spacehunter
Mon/**Movie:** They Call Me Bruce?
Tue/**Movie:** The Blood of Others
Ⓢ Wed/**Movie:** Terror on a Train
Thu/**Movie:** It Happened at the World's Fair
Fri/**Movie:** Small Town Girl
Mon/**Movie:** Westward the Women
Tue/**Movie:** That Midnight Kiss

10:30
❷ Press Your Luck
❹ Sale of the Century
❺ All in the Family
❼ Woman to Woman
⓫ Civic Programming

11:00
❷ Price Is Right
❹ Wheel of Fortune
❺ Breakaway
❼ Love Report
❾ Partridge Family
⓫ Magic Garden
Ⓦ Public Affairs

11:30
❹ Scrabble
❼ Loving
❾ Bewitched
⓫ News
Ⓗ Wed/**Movie:** They Call Me Bruce?
Thu/Not *Necessarily* Politics
Fri/Video Jukebox
Mon/That Man in the White House. . .FDR

12 **NOON**
❷ Body Language
❹ Diff'rent Strokes
❺ Midday
❼ Family Feud
❾ News
⓫ Wed/**Movie:** Appointment With Danger (1951). Alan Ladd, Phyllis Calvert.
Thu/**Movie:** The Glass House (1972). Alan Alda, Vic Morrow.
Fri/**Movie:** A Man, a Woman, and a Bank (1979). Donald Sutherland, Brooke Adams.
Mon/**Movie:** Melody (1971). Jack Wild, Mark Lester.
Tue/**Movie:** Lady Caroline Lamb (1972). Sarah Miles, Richard Chamberlain.
Ⓗ Thu/**Movie:** Strange Invaders (cc)
Fri/**Movie:** Curse of the Pink Panther
Ⓢ Wed/**Movie:** Heart Like a Wheel (cc)
Thu/**Movie:** Curse of the Pink Panther
Fri/**Movie:** Lovesick
Mon/Grand Baby
Tue/**Movie:** Trail of the Pink Panther
Ⓦ Wed/**Movie:** Last of the Blue Devils
Thu/**Movie:** Honor Among Thieves
Fri/**Movie:** Tough Enough
Mon/**Movie:** Pictures
Tue/**Movie:** Heaven's Gate

12:30
❷ Young and the Restless
❹ Search for Tomorrow
❼ Ryan's Hope

1:00
❹ Days of Our Lives
❺ Hour Magazine
❼ All My Children
❾ Wed/**Movie:** Green Fire (1955). Grace Kelly, Stewart Granger.
Thu/**Movie:** Scott of the Antarctic (1948). John Mills, Derek Bond.
Fri/**Movie:** Living Free (1972). Susan Hampshire, Nigel Davenport.
Mon/**Movie:** In the Good Old Summertime (1949). Judy Garland, Van Johnson.
Tue/**Movie:** Ride the Wild Surf (1964). Fabian, Shelley Fabares.
Ⓗ Wed/Missing Persons: Four True Stories
Tue/Not *Necessarily* Politics

1:30
❷ As the World Turns
Ⓗ Thu/Comedy Jukebox
Mon/Video Jukebox
Tue/**Movie:** Gloria
Ⓦ Wed/**Movie:** Choices
Mon/**Movie:** The Unseen

2:00
❹ Another World
❺ News
❼ One Life to Live
⓫ Sally Field Is Gidget
Ⓗ Wed/**Movie:** Separate Tables
Thu/**Movie:** The Rainmaker
Fri/Gabe Kaplan as Groucho
Mon/**Movie:** Curse of the Pink Panther
Ⓢ Wed/Cat on a Hot Tin Roof (cc)
Thu/Dottie West: Full Circle
Fri/**Movie:** Terror on a Train
Tue/**Movie:** Mr. Mom (cc)
Ⓦ Thu/**Movie:** Under Capricorn
Fri/**Movie:** Love Child

2:15
❺ Popeye

2:30
❷ Capitol
⓫ Jetsons
Ⓢ Mon/Santana/Heart—Concert for the Americas
Tue/Doctors & Nurses

3:00
❷ Guiding Light
❹ Santa Barbara
❺ Inspector Gadget
❼ General Hospital
❾ Family
⓫ Tom & Jerry
Ⓢ Thu/Selkie the Seal
Ⓦ Wed/**Movie:** Blade Runner

3:15
Ⓦ Mon/**Movie:** Fast Times at Ridgemont High

3:30
❺ Woody and Bugs
⓫ Battle of the Planets
Ⓗ Fri/Coming Attractions
Tue/Champions of American Sport
Ⓢ Fri/Sunshine's on the Way

3:35
Ⓢ Tue/Dottie West: Full Circle

3:45
Ⓦ Tue/**Movie:** Porky's

4:00
❷ Rockford Files
❹ Love Connection
❺ Batman
❼ Edge of Night
❾ Wed/**Movie:** Steel Cowboy (1978). James Brolin, Rip Torn.
Thu/**Movie:** Dark of the Sun (1968). Rod Taylor, Yvette Mimieux.
Fri/**Movie:** Second Chance (1953). Robert Mitchum, Linda Darnell.
Mon/**Movie:** House of Wax (1953). Vincent Price, Frank Lovejoy.
Tue/**Movie:** Tower of Evil (1972). Bryant Haliday, Jill Haworth.
⓫ Solid Gold Hits
⓭ Mon, Tue/Sesame Street (cc)
Ⓗ Fri, Mon/Woodplum
Ⓢ Thu/Faerie Tale Theatre (cc)
Mon/Thunderbirds 2086
Ⓦ Thu/Music Video
Fri/**Movie:** Tempest

4:30
❹ People's Court
❺ H.O.T.
❼ New York Style
⓫ Happy Days Again
Ⓗ Wed/**Movie:** Tarka the Otter
Thu/Sunshine's on the Way
Ⓢ Wed/Thunderbirds 2086
Fri/Swallows and Amazons
Tue/Witch's Sister
Ⓦ Thu/**Movie:** Norman Loves Rose

4:50
⓭ Wed-Fri/Reading Rainbow

5:00
❷ ❹ ❼ News
❺ Gilligan's Island
⓫ Little House on the Prairie
⓭ Mon, Tue/Reading Rainbow (cc)
Ⓗ Tue/Sunshine's on the Way
Ⓢ Thu/**Movie:** Mr. Mom (cc)
Ⓦ Wed/**Movie:** Dusty
Mon/**Movie:** Choices

5:30
❺ What's Happening
❾ Rock 9 Videos
⓭ Family Classics
Ⓗ Thu/**Movie:** The Toy
Fri/Fraggle Rock
Mon/**Movie:** Spacehunter
Ⓢ Mon/Cat on a Hot Tin Roof (cc)
Ⓦ Tue/The Snow Queen

Evening, Aug. 22-24 and 27-28

Wed., Aug. 22

6:00
❷ ❹ ❼ News
❺ Three's Company
❾ S.W.A.T.
⓫ CHiPs
⓭ New Jersey Nightly News
㉑ Motorweek
㉛ Brooklyn College Presents
Ⓗ **Movie:** Gloria
Ⓢ **Movie:** Heart Like a Wheel (cc)

6:30
❺ One Day at a Time
⓭ Nightly Business Report
㉑ Under Sail (cc)
㉛ News From City Hall
Ⓦ News

7:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ Vega$
⓫ Jeffersons
⓭ MacNeil/Lehrer Newshour
㉑ Doctor Who
㉛ Working Women
Ⓦ Richard Brown

7:30
❷ Wheel of Fortune
❹ Family Feud
❺ All in the Family
❼ Entertainment
⓫ News
㉑ Nightly Business Report
㉛ New Tech Times
Ⓦ Sports Special

8:00
❷ Crossroads
❹ Facts of Life
❺ **Movie:** Big Jake (1949). John Wayne, Richard Boone. A cowboy returns to his family after 15 years to help search for his kidnapped grandson.
❼ Fall Guy
❾ News 9: Prime Time
⓫ **Movie:** Blood Feud (1983). Robert Blake, Cotter Smith. Dramatization of the real-life conflict between Robert Kennedy and Teamsters leader Jimmy Hoffa. Part 1 (Part 2, Thu., Aug. 23, 8 p.m.).
⓭ National Geographic Special: Among the Wild Chimpanzees (cc)
㉑ Judy Sings
㉛ Reading Rainbow
Ⓗ Missing Persons: Four True Stories
Ⓝ **Movie:** Tenants
Ⓢ **Movie:** The Star Chamber
Ⓦ **Baseball:** Yankees vs. California Angels

8:30
4 Jennifer Slept Here
9 **Movie:** Love Hate Love (1970). Ryan O'Neal, Peter Haskell.
31 The Southern Voice

9:00
2 4 7 **Special:** 1984 Republican National Convention
21 Monty Python's Flying Circus
31 John Callaway Interviews: Mayor Ed Koch
H **Movie:** Risky Business (cc)
W **Movie:** Lovesick

9:05
13 A Walk Through the 20th Century

9:45
21 Hitch Hiker's Guide to the Galaxy (Part 6)

10:00
5 11 News
9 **Baseball:** Mets vs San Diego Padres
31 Music of the Big Bands
N **Movie:** La Nuit de Varennes
S **Movie:** H.O.T.S.

10:15
13 Great Performances: Brideshead Revisited (Part 11)
21 Good Neighbors

10:30
11 News
W **Movie:** Pictures

10:45
21 The Fall and Rise of Reginald Perrin

11:00
2 4 7 News
5 Taxi
11 Odd Couple
H **Movie:** Porky's II: The Next Day

11:30
2 New Avengers
4 Tonight
5 Baretta
7 Nightline
11 Honeymooners
21 Dionne Warwick in Concert

11:45
S **Movie:** One Flew Over the Cuckoo's Nest

12 MIDNIGHT
7 Eye on Hollywood
11 Star Trek
W **Movie:** Our Lady of Lust

12:05
13 Garland Sings

12:30
2 McCloud
4 David Letterman
5 Thicke of the Night
7 Entertainment Tonight
9 News

12:45
H **Movie:** Now and Forever
N **Movie:** Providence

1:00
7 **Movie:** Please Don't Eat the Daisies (1960). Doris Day, David Niven.
9 The Saint
11 Twilight Zone

1:30
4 Mary Tyler Moore
11 News
W **Movie:** Blade Runner

2:00
2 News
4 Mary Tyler Moore
5 **Movie:** Roughnecks. Paul Marshall, Steve Forrest. Part 1 (Part 2, Thu., Aug. 23, 2 a.m.)
9 Joe Franklin
11 **Movie:** Blondie's Reward (1948). Penny Singleton, Arthur Lake.
S Cat on a Hot Tin Roof (cc)

2:25
H **Movie:** I, the Jury

2:30
4 Mary Tyler Moore

3:00
4 Bob Newhart
9 **Movie:** Lost Flight (1969). Lloyd Bridges, Anne Francis.

3:30
4 Bob Newhart
11 One Step Beyond
W The Snow Queen

4:00
4 Here's Lucy
11 Life of Riley

4:25
H **Movie:** Class

4:30
4 More Real People
11 Abbott & Costello
S Grand Baby

5:00
4 20-Minute Workout
9 News
11 Focus: New Jersey

5:30
4 Health Field
7 Morning Stretch
9 Joe Franklin
11 News

Thu., Aug. 23

6:00
2 4 7 News
5 Three's Company
9 S.W.A.T.
11 CHiPs
13 New Jersey Nightly News
21 Bits, Bytes and Buzzwords
31 McLaughlin Group

6:30
5 One Day at a Time
13 Nightly Business Report
21 New Tech Times
31 News From City Hall
W News

7:00
2 4 7 News
5 M*A*S*H
9 Vega$
11 Jeffersons
13 MacNeil/Lehrer
21 Doctor Who
31 America Works
S Paper Chase—The Second Year
W **Movie:** Honor Among Thieves

7:30
2 Wheel of Fortune
4 Family Feud
5 All in the Family
7 Entertainment Tonight
11 News
21 Nightly Business Report
31 Motorweek
H Not *Necessarily* Politics

8:00
2 Magnum, P.I.
4 Gimme a Break
5 **Movie:** Jezebel (1938). Bette Davis, George Brent. Oscar winner of a fiery southern belle who ignores the conventions of the day.
7 20/20
9 News 9: Prime Time
11 **Movie:** Blood Feud (1983). Robert Blake, Cotter Smith. Part 2 (Part 1, Wed., Aug. 22, 8 p.m.).
13 Garland Sings
21 Judy Sings
31 Tony Brown's Journal
H **Movie:** The Star Chamber
N **Movie:** Alsino and the Condor
S **Movie:** Curse of the Pink Panther

8:30
4 Family Ties
9 **Movie:** The Concrete Cowboys (1979). Jerry Reed, Tom Selleck.
31 America's Black Forum

9:00
2 4 7 **Special:** 1984 Republican National Convention
21 Vietnam: A Television History (Part 8) (cc)
31 **Tennis:** $125,000 North American Open
W **Movie:** The Hunger

9:05
13 Mystery!: We, the Accused (Parts 3 and 4) (cc)

10:00
5 11 News
H **Movie:** Fast Times at Ridgemont High
N **Movie:** La Femme Enfant
S Brothers (cc)

10:10
21 Amos 'n' Andy: Anatomy of a Controversy

10:30
9 Benny Hill
11 News
S Bizarre (cc)

11:00
2 4 7 News
5 Taxi
9 Phil Silvers Show
11 Odd Couple
S **Movie:** Mr. Mom (cc)
W **Movie:** Through the Looking Glass

11:30
2 **Special:** Our Block
4 Tonight
5 Baretta
7 Nightline
9 Racing From Yonkers
11 Honeymooners
13 Tom Jones in Las Vegas
H Bette Midler in Concert

12 MIDNIGHT
2 Magnum, P.I.
7 Eye on Hollywood
9 Hawaii Five-O
11 Star Trek
N **Movie:** The Seduction of Mimi

12:30
4 David Letterman
5 Thicke of the Night
7 Entertainment Tonight
W **Movie:** The Road Warrior

12:35
H Champions of American Sport

12:40
S **Movie:** 1990: The Bronx Warriors

1:00
2 **Movie:** Guns of the Timberland (1960). Alan Ladd, Jeanne Crain.
7 **Movie:** The Glass Sphinx (1967). Robert Taylor, Anita Ekberg.
9 The Saint
11 Twilight Zone

1:30
4 Mary Tyler Moore
11 News

2:00
4 1984 Ladies Pro Bowlers Tour
5 **Movie:** Roughnecks. Paul Marshall, Steve Forrest. Part 2 (Part 1, Thu., Aug. 22, 2 a.m.).
9 Joe Franklin
11 **Movie:** Blondie in the Dough (1948). Penny Singleton, Arthur Lake.
H **Movie:** Strange Invaders (cc)

2:10
S **Movie:** The World According to Garp

2:15
W **Movie:** The Hunger

2:30
2 News

3:00
4 Bob Newhart
9 **Movie:** Tell Them Willie Boy Is Here (1969). Robert Redford, Katharine Ross.

3:30
4 Bob Newhart
11 One Step Beyond

3:35
H **Movie:** The Star Chamber

4:00
4 Here's Lucy
11 Life of Riley
W Shorts

4:30
4 More Real People
11 Abbott & Costello
S Dottie West: Full Circle

5:00
4 20-Minute Workout
9 News
11 Biography

5:25
H Bette Midler in Concert

5:30
4 Health Field
7 Morning Stretch
9 Joe Franklin
11 News
S Brothers (cc)

Fri., Aug. 24

6:00
2 4 7 News
5 Three's Company
9 S.W.A.T.
11 CHiPs
13 New Jersey Nightly News
21 Victory Garden
31 How to Take a Civil Service Exam
H Video Jukebox

6:30
5 One Day at a Time
13 Nightly Business Report
21 Justin Wilson's Louisiana Cookin' (cc)
31 News From City Hall
H **Movie:** They Call Me Bruce?
S Santana/Heart—Concert for the Americas
W News

7:00
2 4 7 News
5 M*A*S*H
9 Vega$
11 Jeffersons
13 MacNeil/Lehrer Newshour
21 Doctor Who
31 Presente
W **Movie:** Porky's

7:30
2 Wheel of Fortune
4 Family Feud
5 All in the Family
7 Entertainment Tonight
11 News
21 Nightly Business Report
31 The Last Full Measure

8:00
2 Comedy Zone
4 The Master
5 P.M. Magazine
7 Benson (cc)
9 News 9: Prime Time
11 **Special:** The New Victor Awards. 18th annual salute to the year's top athletes and past great Olympians.
13 Washington Week in Review
21 Judy Sings
31 Powerhouse
H Robert Klein: Child of the '50s—Man of the '80s
N **Movie:** Sisters
S **Movie:** Lovesick

8:30
5 Healthbeat Magazine
7 Webster
9 **Movie:** Nashville (1975). Henry Gibson, Lily Tomlin. Academy Award-winning film which concentrates on 24 individuals involved in a political rally.
13 Wall $treet Week
31 National Geographic Special: Among the Wild Chimpanzees

9:00
2 Dallas
4 **Football:** Jets vs. L.A. Raiders
5 Merv Griffin
7 Blue Thunder
13 21 **Movie:** I'll Cry Tomorrow (1955). Susan Hayward, Richard Conte.
H **Movie:** Spacehunter: Adventures in the Forbidden Zone
W **Movie:** The Unseen

9:30
31 Masterpiece Theatre: To Serve Them All My Days

10:00
2 Falcon Crest
5 11 News
7 Matt Houston (cc)
N **Movie:** Rent Control
S **Movie:** Class

10:30
11 **Baseball:** Yankees vs. Seattle Mariners
31 Eye on Dance
H Coming Attractions

10:40
W Richard Brown

11:00
2 4 7 News
5 Taxi
H **Movie:** The Lonely Lady
W Leonard Report

11:30
2 **Movie:** Diary of a Teen-Age Hitchhiker (1979). Dick Van Patten, Charlene Tilton.
4 Tonight
5 Baretta
7 Nightline
9 Tcp 40 Videos
13 Dionne Warwick in Concert
21 **Movie:** Doll Face (1946). Vivian Blaine, Dennis O'Keefe.
W **Movie:** Playgirl

11:45
S **Movie:** Risky Business (cc)

12 MIDNIGHT
7 ABC Rocks
9 How the West Was Won
N Berlin Alexanderplatz (Part 11)

12:30
4 Friday Night Videos
5 Thicke of the Night
7 New York Hot Tracks

12:35
H **Movie:** They Call Me Bruce?

1:00
9 The Saint
11 Twilight Zone
W **Movie:** Tough Enough

1:30
11 News
S **Movie:** The Bitch

1:45
2 **Movie:** The Silence (1975). Richard Thomas, Cliff Gorman.

2:00
4 Mary Tyler Moore
5 Soul Train
7 Entertainment Tonight
9 Joe Franklin
11 Solid Gold

2:10
H **Movie:** Curse of the Pink Panther

2:30
4 Mary Tyler Moore
7 **Movie:** Dr. Goldfoot and the Girl Bombs (1966). Vincent Price, Fabian.

3:00
4 Mary Tyler Moore
5 America's Top Ten
9 **Movie:** City Beneath the Sea (1953). Robert Ryan, Mala Powers.
11 **Movie:** The Fear Is Spreading (1975). Denholm Elliott, Anthony Valentine.
W **Movie:** Charlie Moon and the Fantasy Girls

3:05
S **Movie:** Lovesick

3:10
2 **Movie:** Limbo (1972). Kate Jackson, Katherine Justice.

3:30
4 Bob Newhart
5 **Movie:** Torpedo Alley (1953). Mark Stevens, Dorothy Malone.

4:00
4 Bob Newhart

4:10
H Robert Klein: Child of the '50s—Man of the '80s

4:30
4 Here's Lucy
11 Abbott & Costello

5:00
4 Here's Lucy
9 News
11 Biography
S Santana/Heart—Concert for the Americas

5:15
H Coming Attractions

5:30
2 Public Hearing
4 More Real People
9 **Movie:** Look Who's Laughing (1941). Edgar Bergen and Charlie McCarthy.
11 Insight

Mon., Aug. 27

6:00
2 4 7 News
5 Three's Company
9 S.W.A.T.
11 CHiPs
13 New Jersey Nightly News
21 Do It Yourself
31 All About TV

6:30
5 One Day at a Time
13 Nightly Business Report
21 Rod & Reel
31 News From City Hall
W News

7:00
2 4 7 News
5 M*A*S*H
9 News 9: Prime Time
11 Jeffersons
13 MacNeil/Lehrer Newshour
21 Doctor Who
31 Flames
H Cat in the Hat
W **Movie:** The Lords of Discipline

7:30
2 Wheel of Fortune
4 Family Feud
5 All in the Family
7 Entertainment Tonight
9 **Baseball:** Mets vs. L.A. Dodgers
11 News
21 Nightly Business Report
31 Getting Over
H Fraggle Rock

8:00
2 Scarecrow and Mrs. King
4 TV's Censored Bloopers #7
5 P.M. Magazine
7 Call to Glory
11 **Movie:** The Unsinkable Molly Brown (1964). Debbie Reynolds, Harve Presnell.
13 Great Performances: Placido Domingo Celebrates Seville (Stereo simulcast over WNCN-FM).
21 Undersea World of Jacques Cousteau
31 Summer of Judgement: The Impeachment Hearings
H **Movie:** They Call Me Bruce?
N **Movie:** Cimarron
S Garry Shandling Alone in Vegas

8:30
5 Kickoff Classic Pre-Game Show

9:00
2 Kate & Allie
4 **Movie:** V (1983). Marc Singer, Faye Grant. Part 2 (Part 1, Sun., Aug. 26, 9 p.m.).
5 NCAA **Football:** Kickoff Classic. Miami vs. Auburn (Live)
7 **Movie:** Velvet (1984). Polly Bergen, Leah Ayres. A highly-trained international spy organization in the form of four beautiful women goes to work.
13 Evening at Pops
21 Tom Jones Live in Las Vegas
31 Cityscope
S **Movie:** One Flew Over the Cuckoo's Nest
W **Movie:** Moonlighting

9:30
2 Newhart
31 Looking East
H Video Jukebox

10:00
2 Cagney & Lacey
13 **Movie:** A Special Day (1977). Sophia Loren, Marcello Mastroianni.
21 Frankie Valli and the Four Seasons in Concert
31 German Professional Soccer
H **Movie:** Curse of the Pink Panther

10:15
9 Kiner's Korner
N **Movie:** Blockade

10:30
9 New Jersey People
11 News

11:00
2 4 7 News
9 Phil Silvers
11 Odd Couple
21 Soundstage
W **Movie:** Blonde Goddess

11:30
2 **Movie:** The Tenth Month (1979). Carol Burnett, Keith Michell.
4 Best of Carson
7 Nightline
9 Burns and Allen
11 Honeymooners
S Steambath

11:55
H **Movie:** The Star Chamber

12 MIDNIGHT
5 News
7 Eye on Hollywood
9 Hawaii Five-O
11 Star Trek
21 Latenight America
N **Movie:** Hollywood Out-Takes
S **Movie:** Sorceress

12:30
4 David Letterman
7 Entertainment Tonight
W **Movie:** Joan of Arc

1:00
5 Thicke of the Night
7 **Movie:** Brother John (1971). Sidney Poitier, Beverly Todd.
9 The Saint
11 Twilight Zone

1:30
4 Mary Tyler Moore
11 News
S **Movie:** Risky Business (cc)

1:45
H **Movie:** Young Doctors in Love

2:00
2 News
4 Mary Tyler Moore
9 Joe Franklin
11 **Movie:** The Eyes Have It (1974). Peter Vaughn, Sinead Cusack.

2:30
4 Mary Tyler Moore
5 Best of Midday
W **Movie:** Fast Times at Ridgemont High

3:00
4 Bob Newhart
9 **Movie:** Tea for Two (1950). Doris Day, Gordon MacRae.

3:25
H **Movie:** Spacehunter: Adventures in the Forbidden Zone

3:30
4 Here's Lucy
5 Off the Set
11 One Step Beyond
S Santana/Heart—Concert for the Americas

4:00
4 Here's Lucy
11 Life of Riley

4:30
4 More Real People
11 Abbott & Costello

5:00
4 20-Minute Workout
9 News
11 Biography
H **Movie:** They Call Me Bruce?
S Grand Baby

5:30
4 Health Field
7 Morning Stretch
9 Joe Franklin
11 News

Tue., Aug. 28

6:00
2 4 7 News
5 Three's Company
9 S.W.A.T.
11 CHiPs
13 New Jersey Nightly News
21 Antiques and Americana
31 World Chronicle
H **Movie:** A Midsummer Night's Sex Comedy
S **Movie:** Trail of the Pink Panther

6:30
5 One Day at a Time
13 Nightly Business Report
21 Magic of Watercolors
31 News From City Hall
W News

7:00
2 4 7 News
5 M*A*S*H
9 News 9: Prime Time
11 Jeffersons
13 MacNeil/Lehrer Newshour
21 Doctor Who
31 Rebop
W **Movie:** The Nesting

7:30
2 Wheel of Fortune
4 Family Feud
5 All in the Family
7 Entertainment Tonight
9 **Baseball:** Mets vs. L.A. Dodgers
11 News
21 Nightly Business Report
31 Under Sail
H Coming Attractions

8:00
2 AfterMASH
4 A-Team
5 P.M. Magazine
7 Foul Ups, Bleeps, & Blunders
11 **Movie:** The Band Wagon (1953). Fred Astaire, Cyd Charisse.
13 Nova (cc)
21 The Pallisers (Part 17)
31 Powerhouse
H **Movie:** The Blood of Others
N **Movie:** Tenants
S Faerie Tale Theatre (cc)

8:30
2 Domestic Life
5 Carol Burnett
7 Three's Company
31 A Search for Vanished People

9:00
2 **Movie:** The Gentleman Bandit (1984). Ralph Waite, Julie Bovasso.
4 Riptide
5 Merv Griffin
7 **Movie:** Coma (1977). Michael Douglas, Genevieve Bujold. Thriller of a young woman doctor's investigation into the disappearance of several patients.
13 Vietnam: A Television History (Part 9) (cc)
21 Masterpiece Theatre: To Serve Them All My Days (Part 11) (cc)
31 Citizen: The Political Life of Allard K. Lowenstein
S **Movie:** Mr. Mom (cc)
W **Movie:** Lovesick

10:00
4 Remington Steele
5 11 News
13 The Making of a Continent
21 D-Day
31 Vietnam: A Television History
N **Movie:** Alsino and the Condor

10:15
9 Kiner's Korner
11 **Baseball:** Yankees vs. Oakland A's

10:30
9 News

11:00
2 4 7 News
5 Taxi
9 Phil Silvers Show
13 Intercom
21 Great Performances: Placido Domingo Celebrates Seville
H Not *Necessarily* Politics
S Brothers
W **Movie:** Our Lady of Lust

11:30
2 **Tennis:** U.S. Open Highlights
4 Tonight
5 Baretta
7 Nightline
9 Burns and Allen
H Missing Persons: Four True Stories
S Bizarre (cc)

12 MIDNIGHT
2 **Movie:** C.H.O.M.P.S. (1979). Conrad Bain, Wesley Eure.
7 Eye on Hollywood
9 Hawaii Five-O
13 Dick Cavett. A Conversation With Richard Burton. Part 1 (Part 2, Wed., Aug. 29, midnight; Parts 3-4, Thu., Aug. 30, 11 p.m.).
21 Latenight America
N **Movie:** The Haunting of M
S **Movie:** The Star Chamber

12:30
4 David Letterman
5 Thicke of the Night
7 Entertainment Tonight
H The Who Tour 1982
W Lena Horne: The Lady and Her Music

1:00
7 **Movie:** The Story of Esther Costello (1957). Joan Crawford, Rossano Brazzi.

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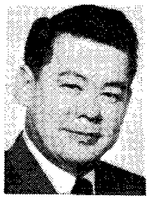

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SOLUTIONS TO LAST WEEK'S PUZZLES

A	I	M	S	■	M	A	T	C	H	B	O	A	R	D
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TELEVISION

❾ The Saint
⓫ Twilight Zone

1:30
❹ Mary Tyler Moore
⓫ News

2:00
❷ News
❹ Mary Tyler Moore
❺ **Movie:** Marco, the Magnificent (1966). Horst Buchholz, Omar Sharif.
❾ Joe Franklin
⓫ **Movie:** File It Under Fear (1973). Maureen Lipman, John Le Mesurier.
🅢 **Movie:** 1990: The Bronx Warriors

2:05
🅗 Comming Attractions

2:30
❹ Mary Tyler Moore
🅦 **Movie:** Porky's

2:40
🅗 **Movie:** A Midsummer Night's Sex Comedy

3:00
❹ Bob Newhart
❾ **Movie:** Springfield Rifle (1952). Gary Cooper, Phyllis Thaxter.

3:30
❹ Bob Newhart
⓫ One Step Beyond
🅢 **Movie:** Trail of the Pink Panther

3:59
❺ Surgsat

4:00
❹ Here's Lucy
⓫ Life of Riley

4:15
🅗 Not *Necessarily* Politics

4:29
❺ Eyesat

4:30
❹ More Real People
⓫ Abbott & Costello

4:45
🅗 Missing Persons: Four True Stories

5:00
❹ 20-Minute Workout
❾ News
⓫ Biography

5:15
🅢 Faerie Tale Theatre (cc)

5:30
❹ Health Field
❼ Morning Stretch
❾ Joe Franklin
⓫ News

Weekend, Aug. 25-26

Sat., Aug. 25

6:00
❷ Patchwork Family
❹ Carrascolendas
❺ Pattern for Living
⓫ Aprenda Ingles
🅗 **Movie:** Tarka the Otter

6:30
❹ Villa Alegre
❺ Insight
⓫ Gigglesnort Hotel

7:00
❷ Captain Kangaroo
❹ One of a Kind
❺ World Tomorrow
❼ Davey and Goliath
❾ News
⓫ Return to the Planet of the Apes
🅢 Doctors & Nurses

7:30
❹ LBS Children's Theatre
❺ Bullwinkle
❼ Little Prince
❾ Newark and Reality
⓫ Pink Panther
⓭ Wall $treet Week
🅗 Fraggle Rock

8:00
❷ Charlie Brown and Snoopy
❹ Flintstone Funnies
❺ Wonderama
❼ Monchichis/Little Rascals/Richie Rich
❾ Christopher Closeup
⓫ Tom & Jerry
⓭ MacNeil/Lehrer Newshour
🅗 Allison and the Magic Bubble

8:30
❷ Saturday Supercade
❹ Shirt Tales
❺ America's Top Ten
❾ Meet the Mayors
⓫ Herald of Truth
🅗 **Movie:** It Came From Hollywood
🅢 **Movie:** Stars in My Crown

9:00
❹ Smurfs
❺ Star Search
❼ New Scooby & Scrappy Doo
❾ Nine on New Jersey
⓫ Hee Haw
⓭ Washington Week in Review

9:30
❷ Dungeons and Dragons
❼ Pac-Man/Amazing Rubik Cube
❾ Davey and Goliath
⓭ McLaughlin Group

10:00
❷ Tarzan: Lord of the Jungle
❺ Saturday Morning
❾ Championship Wrestling
⓫ Wild Kingdom
⓭ Inside Story
🅗 Missing Persons: Four True Stories
🅢 **Movie:** Red Headed Woman
🅦 **Movie:** Pals of the Range

10:30
❷ Bugs Bunny/Road Runner
❹ Alvin and the Chipmunks
❼ Littles
⓫ **Movie:** Abbott and Costello in the Navy (1941). Bud Abbott, Lou Costello.
⓭ Mainstream

11:00
❹ Mr. T
❼ Puppy/Scooby Doo (cc)
❾ Misadventures of Sheriff Lobo
⓭ America's Black Forum
🅗 **Movie:** Reds

11:30
❹ Amazing Spider Man and the Incredible Hulk
⓭ Presente
🅦 **Movie:** Starstruck

12:00 **NOON**
❷ Biskitts
❺ Fame
❼ American Bandstand
❾ Greatest American Hero
⓫ Lifestyles of the Rich and Famous
⓭ Open Mind
㉑ Gourmet Cooking
🅢 **Movie:** Curse of the Pink Panther

12:30
❷ Benji, Zax and the Alien Prince
❹ Thundarr the Barbarian
⓭ **Movie:** I'll Cry Tomorrow (1955). Susan Hayward, Richard Conte.
㉑ Dinner at Julia's (cc)

1:00
❷ New Fat Albert
❹ Fight Back
❺ Dance Show
❼ **Football:** Washington Redskins vs. New Orleans Saints
❾ **Movie:** Skateboard Madness (1980). Stacey Peralta, Kent Senatore.
⓫ **Movie:** The Alien Oro (1973). Keir Dullea, Robin Ward.
㉑ Victory Garden

1:30
❷ Children's Film Festival
❹ Golfun With Mike Douglas
㉑ Justin Wilson's Louisiana Cookin' (cc)
🅦 **Movie:** Anna Karenina

2:00
❷ Public Hearing
❹ Major League Baseball Game of the Week: TBA
❺ Starsky and Hutch
㉑ Motorweek
🅢 Runaway Island

2:30
❷ **Movie:** The Man Who Could Talk to Kids (1973). Peter Boyle, Robert Reed.
㉑ Gourmet Cooking
🅗 **Movie:** The Toy

2:55
⓭ National Geographic Special: Among the Wild Chimpanzees (cc)

3:00
❺ **Movie:** Merry Andrew (1958). Danny Kaye, Pier Angeli.
❾ **Movie:** The Rogue and Grizzly (1982). Dick Robinson, Don Shanks.
⓫ **Movie:** Look What Happened to Rosemary's Baby (1976). Ruth Gordon, Patty Duke Astin.
㉑ Dinner at Julia's (cc)

3:30
㉑ Victory Garden
🅦 **Movie:** Young Doctors in Love

4:00
❷ **Special:** World Series of Golf
⓭ A Walk Through the 20th Century (cc)
㉑ Justin Wilson's Louisiana Cookin' (cc)
㉛ Money Makers III
🅢 **Movie:** Heart Like a Wheel (cc)

4:30
❼ Wide World of Sports
㉑ Motorweek
㉛ Mobile Jazz
🅗 **Movie:** Heart Like a Wheel

5:00
❹ **Special:** NFL's Best Ever—The Runners
❺ Mission: Impossible
❾ Top 40 Videos
⓫ CHiPs
㉑ Evening at Pops

5:05
⓭ From "Star Wars" to "Jedi": The Making of a Saga

5:30
㉛ Washington Week in Review
🅦 **Movie:** Dusty

6:00
❷ Channel 2 the People
❹ News
❺ Baretta
❾ Racing From Saratoga
⓫ Star Trek
㉑ Pearl and Friends at Centre Stage
㉛ Searching
🅢 **Movie:** Curse of the Pink Panther

6:30
❷ ❹ ❼ News
❾ In Search Of
⓭ Family Classics
㉛ European Journal
🅗 Not *Necessarily* the News

7:00
❷ News
❹ Prime of Your Life
❺ Too Close for Comfort
❼ Weekend Style
❾ News 9: Weekend
⓫ Dance Fever
⓭ Secrets of a Desert Sea
㉛ ColorSounds
🅗 Missing Persons: Four True Stories
🅦 **Movie:** The Man From Snowy River

7:30
❷ Muppets
❹ This Is Your Life
❺ All in the Family
❼ **Special:** The Birthing Program
❾ **Baseball:** Mets vs. San Francisco Giants
⓫ At the Movies
㉑ Swingin' the Blues
㉛ Reading Rainbow

8:00
❷ Airwolf
❹ Diff'rent Strokes
❺ On Stage America
❼ T.J. Hooker (cc)
⓫ **Special:** Dayton International Air Show
⓭ Jukebox Saturday Night
㉑ Judy Sings
㉛ The Southern Voice
🅗 **Movie:** The Blood of Others
🅝 **Movie:** Not a Pretty Picture
🅢 **Movie:** 48 Hrs. (cc)

8:30
❹ Silver Spoons
㉛ Bernstein/Beethoven

9:00
❷ **Football:** Houston Oilers vs. Dallas Cowboys
❹ Bosom Buddies
❼ Love Boat
⓫ Wall Street Journal Report

㉑ Elvis
Ⓦ **Movie:** Starstruck

9:30
❹ Mama's Family
⓫ News
㉛ Mystery!: We, the Accused (Part 4)

9:35
Ⓢ Steambath

10:00
❹ **Special:** The Silent Shame. A look at the growing nationwide epidemic of child abuse and child pornography.
❺ News
⓫ **Baseball:** Yankees vs. Seattle Mariners
Ⓝ **Movie:** The Haunting of M

10:05
Ⓢ Paper Chase—The Second Year

10:15
❾ Kiner's Korner

10:30
❺ Black News
❾ New Jersey People
㉛ ColorSounds

11:00
❷ ❹ ❼ News
❺ **Movie:** The Last Hurrah (1958). Spencer Tracy, Jeffrey Hunter. An aging mayor uses every means to hold on to his office.
❾ Jackie Gleason
⓭ Johnny Mathis in Concert
Ⓗ Not *Necessarily* the News
Ⓢ **Movie:** H.O.T.S.
Ⓦ **Movie:** Catherine Cherie

11:30
❹ Saturday Night
❾ Racing From Roosevelt
Ⓗ **Movie:** Risky Business (cc)

11:45
❷ Sports People
❼ **Movie:** The Island of Doctor Moreau (1977). Burt Lancaster, Barbara Carrera.

12 MIDNIGHT
❷ **Movie:** Getting Married (1976). Richard Thomas, Bess Armstrong.
❼ News
❾ Superstars of Wrestling
⓫ **Football:** Giants vs. Pittsburgh Steelers
Ⓝ **Movie:** Going Hollywood

12:15
Ⓦ **Movie:** Young Doctors in Love

12:45
Ⓢ **Movie:** Jinxed

1:00
❹ Rock Palace
❾ **Movie:** The Mad Monster (1942). Johnny Downs, George Zucco.

1:15
Ⓗ **Movie:** Fast Times at Ridgemont High

1:25
❺ **Movie:** Kisses for My President (1964). Fred MacMurray, Polly Bergen.

1:45
❼ **Movie:** Curse of the Fly (1965). Brian Donlevy, Carole Gray.

2:00
❹ Rock-n-America
Ⓦ Movie Talk

2:10
❷ **Movie:** All Trails Lead to Las Vegas (1975). Teresa Graves, Phil Silvers.

2:30
Ⓦ **Movie:** The Lords of Discipline

2:50
Ⓗ **Movie:** The Toy

3:00
❹ Mary Tyler Moore
❾ **Movie:** Texas Across the River (1966). Dean Martin, Alain Delon.
⓫ News

3:30
❹ Mary Tyler Moore
⓫ One Step Beyond

4:00
❹ Gavin/Lott
⓫ Life of Riley

4:10
❷ **Movie:** The Lawyer (1970). Barry Newman, Diana Maldaur.

4:30
⓫ Abbott & Costello
Ⓢ Runaway Island

4:35
Ⓗ **Movie:** It Came From Hollywood

5:00
❾ News
⓫ Biography

5:30
❾ Point of View
⓫ Christopher Closeup

5:45
⓫ Davey and Goliath

5:50
❺ Time for Timothy

Sun., Aug. 26

6:00
❾ New Jersey Report
⓫ News
Ⓗ **Movie:** Strange Invaders (cc)

6:30
❷ Kidsworld
❹ Agriculture USA
❺ Black News
❼ Christopher Closeup
❾ News
⓫ It's Your Business
Ⓢ Great Expectations

7:00
❷ Captain Kangaroo
❹ Joy of Gardening
❺ Hour of Power (cc)
❼ Faith for Today
❾ Newark and Reality
⓫ Old Time Gospel Hour

7:30
❹ Journey to Adventure
❼ This Is the Life
❾ TBA
⓭ Mister Rogers
Ⓗ Animalympics

8:00
❷ Way to Go
❹ Bob Newhart
❺ Jimmy Swaggart
❼ Insight
❾ Terry Cole-Whittaker
⓫ Frederick K. Price
Ⓢ Swallows and Amazons

8:10
⓭ Sesame Street (cc)

8:30
❷ For Our Times
❹ Music City USA
❼ Comeback
❾ Day of Discovery

9:00
❷ Sunday Morning
❹ That Teen Show
❺ Miller's Court
❼ Tiempo
❾ Oral Roberts
⓫ Pink Panther
Ⓗ Dr. Seuss on the Loose

9:25
⓭ Sesame Street (cc)

9:30
❹ Positively Black
❺ **Special:** The 1984 Arco Jesse Owens Games. Track and field events begun by the former Olympian.
❼ New York Hot Tracks
❾ Point of View
⓫ Jackson 5ive
Ⓗ **Movie:** Snoopy, Come Home

10:00
❹ Latin Tempo
❾ Mass
⓫ Three Stooges
Ⓢ **Movie:** My Bodyguard
Ⓦ **Movie:** Mr. Mom

10:30
❷ Face the Nation
❹ Visiones
❼ Entertainment This Week
❾ That's the Spirit
⓫ Abbott & Costello

10:35
⓭ Mister Rogers

11:00
❷ Taking Advantage
❹ First Estate
❺ **Movie:** It Came From Outer Space (1953). Richard Carlson, Barbara Rush.
❾ Make Peace With Nature
⓫ **Football:** Giants vs. Pittsburgh Steelers
Ⓗ Coming Attractions

11:20
⓭ Family Classics

11:30
❷ Newsmakers
❹ Today in New York
❼ This Week With David Brinkley
❾ Rex Humbard
Ⓗ Fraggle Rock
Ⓦ Sports Special

11:50
⓭ Nova (cc)

12 NOON
❷ Channel 2 the People
❹ News 4orum
❾ Robert Schuller (cc)
㉑ Great Performances: Gustav Mahler Symphony No. 6
Ⓗ National Geographic Special: Etosha: Place of Dry Water
Ⓢ Paper Chase—The Second Year
Ⓦ **Movie:** Heads or Tails

12:30
❷ Golden Link
❹ Meet the Press
❼ Eyewitness News Conference

12:45
❺ **Movie:** Spencer's Mountain (1963). Henry Fonda, Maureen O'Hara.

1:00
❷ **Football:** Buffalo Bills vs. Chicago Bears
❹ **Special:** The Bishops and the Bomb
❼ Like It Is
❾ Exciting World of Speed & Beauty
⓫ **Movie:** Zulu (1964). Stanley Baker, Michael Caine.
⓭ Great Performances: Callas: An International Celebration
Ⓗ **Movie:** A Midsummer Night's Sex Comedy
Ⓢ **Movie:** Terror on a Train

1:30
❾ **Baseball:** Mets vs. San Francisco Giants
㉑ Great Performances: Callas—An International Celebration

2:00
❹ **Special:** Stroh's Thunderfest '84
❼ Bravisimo
Ⓦ **Movie:** Under Capricorn

2:30
❹ **Bowling:** $600,000 National Team Finals
Ⓗ The Who Tour 1982
Ⓢ **Movie:** Without a Trace

3:00
❼ **Movie:** The Great Ice Rip-Off (1974). Lee J. Cobb, Gig Young.

3:15
❺ **Movie:** The Losers (1970). William Smith.

3:30
❹ Sportsworld
❼ **Golf:** PGA Championship
⓭ Jukebox Saturday Night

4:00
❷ **Special:** World Series of Golf
⓫ This Week in Baseball
㉑ Pavarotti Live at Madison Square Garden
㉛ Washington Week in Review
Ⓗ **Movie:** Strange Invaders (cc)
Ⓦ **Movie:** Honor Among Thieves

4:15
❾ Kiner's Korner

4:30
❼ Greatest Sports Legends
❾ News
⓫ **Baseball:** Yankees vs. Seattle Mariners
㉛ Tony Brown's Journal
Ⓢ **Movie:** Airplane II: The Sequel

5:00
❹ **Horse Racing:** The Arlington Budweiser Million
❺ Fame
❼ Crisis Theatre
❾ Vega$
㉛ Inside Story

5:30
㉛ Cityscope
Ⓗ Coming Attractions

6:00
❷ ❹ ❼ News
❺ **Movie:** To Sir With Love (1967). Sidney Poitier, Judy Geeson. A young black man challenges a group of tough high-school seniors to learn about life.
❾ Hawaii Five-O
㉛ All About TV
Ⓗ **Movie:** Snoopy, Come Home
Ⓢ **Movie:** My Bodyguard
Ⓦ **Movie:** The Last of the Blue Devils

6:25
⓭ Johnny Mathis in Concert

6:30
❷ ❹ ❼ News
㉛ Searching

7:00
❷ 60 Minutes
❹ Summer Sunday, USA
❼ Ripley's Believe It or Not
❾ Switch
⓫ Solid Gold
㉑ Great Performances: Placido Domingo Celebrates Seville
㉛ Rebop

7:30
㉛ Reading Rainbow
Ⓗ Fraggle Rock
Ⓦ Richard Brown

8:00
❷ One Day at a Time
❹ Knight Rider
❺ Star Search
❼ Hardcastle & McCormick
❾ Straight Talk
⓫ Lifestyles of the Rich and Famous
⓭ Survival Special: Parents of the Wild (cc)
㉑ Mystery!: We, the Accused (cc)
㉛ Island Images
Ⓗ **Movie:** Tootsie (cc)
Ⓝ **Movie:** La Nuit de Varennes
Ⓢ **Movie:** Flashdance(cc)
Ⓦ **Movie:** Norman Loves Rose

8:30
❷ Goodnight, Beantown

9:00
❷ Jeffersons
❹ **Movie:** V (1983). Marc Singer, Faye Grant. Hordes of seemingly friendly aliens come to earth for help, but one man discovers their true intentions.
❺ **Special:** Money: How to Make It
❼ **Movie:** . . . And Justice for All (1979). Al Pacino, Jack Warden.
❾ New Jersey Report
⓫ Lou Grant
⓭ Masterpiece Theatre: To Serve Them All My Days (cc)
㉑ **Movie:** The Stranger (1946). Orson Welles.
㉛ Olympic Arts: A Day in the Country

9:30
❷ Alice
❺ **Special:** In Our Defense
❾ Meet the Mayors

10:00
❷ **Special:** The Class of '84
❺ ⓫ News
❾ Jimmy Swaggart
㉛ Videoville
Ⓗ Bette Midler in Concert
Ⓢ Brothers (cc)
Ⓦ **Movie:** Mr. Mom

10:15
⓭ Garland Sings

10:30
❺ Sports Extra
⓫ From the Editor's Desk
Ⓢ Bizarre (cc)

10:45
Ⓝ **Movie:** The Seduction of Mimi

11:00
❷ News
❺ Off the Set
❾ World Tomorrow
⓫ Odd Couple
Ⓗ **Movie:** Class
Ⓢ **Movie:** Porky's II: The Next Day

11:15
❹ News
㉑ **Movie:** The Magnificent Yankee (1951). Louis Calhern

11:30
❺ David Susskind
❾ It Is Written
⓫ Honeymooners
Ⓦ Music Video

11:35
⓭ Monty Python's Flying Circus

11:45
❷ Sports Update

11:57
❹ **Movie:** The Night the Bridge Fell Down (1984). James MacArthur, Desi Arnaz Jr.

12 MIDNIGHT
❷ Barnaby Jones
❼ News
❾ **Movie:** Confessions of a Police Captain (1972). Martin Balsam.
⓫ Star Trek
Ⓦ **Movie:** Blade Runner

12:15
❼ Eyewitness Sports Special

12:30
❼ **Movie:** Charlie Cobb (1977). Clu Galager.

12:45
Ⓗ **Movie:** Porky's II: The Next Day
Ⓝ **Movie:** Pink Flamingos
Ⓢ **Movie:** Airplane II: The Sequel

1:00
❷ Barnaby Jones
⓫ Twilight Zone

1:30
⓫ News

1:57
❹ Mary Tyler Moore

2:00
❷ News
❾ Return of the Saint
⓫ Wall Street Journal Report

2:15
Ⓢ **Movie:** Without a Trace

2:27
❹ Positively Black

2:30
⓫ **Movie:** On Any Sunday (1971). Steve McQueen.
Ⓗ **Movie:** Now and Forever

2:35
❼ **Movie:** Snatched (1973). Howard Duff.

2:57
❹ First Estate

3:00
❾ **Movie:** Big Jim McLain (1952). John Wayne, Nancy Olson.

4:05
Ⓗ **Movie:** I, the Jury

4:20
Ⓢ Brothers (cc)

4:30
⓫ Abbott & Costello

5:00
❹ 20-Minute Workout
❾ News
⓫ Biography
Ⓢ Swallows and Amazons

5:30
❹ Health Field
❼ Morning Stretch
❾ Joe Franklin
⓫ News

5:55
Ⓗ Coming Attractions

NIGHTLIFE

KEY TO ABBREVIATIONS	
AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

Pop/Jazz

AMAZONAS—492 Broome St., 966-3371. Restaurant featuring the music of Brazil. Sun., Veima Richter. Mon., Beso Cerqueira. Tues., Claudio Fornaro and Steve Sacks. Wed., Hortencio Gomes. Thurs., Cecilia Engelhart. Fri., Beto. Sat., Clarice Taylor & Carlos DeSouza. AE, CB, DC

THE BITTER END—149 Bleecker St., 673-7030. 8/22, 23, Esther Phillips. No credit cards.

BLUE NOTE—131 W. 3rd St., 475-8592. 8/20, Sudan Baronian's Taksim. 8/21-26, Freddie Hubbard Quintet. 8/27, Frank Noviello, Patricia Laing, Sabrina Carnesi and Karen McPherson with guest Fred Cabey. 8/28-9/2, Steve Allen "A Man and his Music!" Shows at 10 and midnight with an extra show Fri.-Sat. at 1:30 a.m. AE, MC, V.

BRADLEY'S—70 University Pl., at 11th St., 228-6440. Restaurant/bar. 8/20-26, Kirk Lightsey with Rufus Reid. Sets at 9:45, 11, 12:30 and 2 a.m. AE, CB, DC, MC, V.

BURGUNDY—467 Amsterdam Ave., bet. 82nd-83rd Sts., 787-8300. Cafe/bar/gallery. 8/20, 27, Freddy Bryant & Ramon Duo. 8/21, Hal Greenfield Duo. 8/22, Judy Niemack & Duo. 8/23, Preston Trombly Duo. 8/24, 25, Carter Jefferson & Mickey Bass Duo. AE, MC, V.

CAJUN—129 Eighth Ave., at 16th St., 691-6174. Wed., The Cayenne Jazz Band. Thurs., The Ernie Lumer Quartet. Fri., The Canal Street Jazz, Blues & Dixieland Band. Music Wed.-Thurs. 8-11, Fri. 9-11, Sat. 8:30-midnight. AE, DC, MC, V.

CARNEGIE TAVERN—165 W. 56th St., 757-9522. Pianist Ronnell Bright plays, Mon.-Fri. 9-midnight (closed Sat. & Sun.). AE, DC, MC, V.

EAGLE TAVERN—355 W. 14th St., 924-0275. Mon., Irish Sessions. 8/22, Sean Keane (advance tickets a must). 8/25, Main Line Express. 9/1, Out to Lunch. Shows at 8:15. No credit cards.

EDDIE CONDON'S—144 W. 54th St., 265-8277. 8/20, 21, 27, 28, Ed Polcer's Midtown North. 8/22, 29, Hot Club of 54th Street. 8/23-25, Balaban & Cats. 8/26, Lance Hayward Quartet with Percy France. AE, DC, MC.

FAT TUESDAY'S—190 Third Ave., 533-7902. 8/20, 27, Les Paul Trio featuring Wayne Wright and Gary Mazzaroppi. 8/21-26, Billy Taylor Trio. 8/28-9/2, Illinois Jacquet, Jazz Legends Big Band. Shows 9, 11 & 12:30. AE, MC, V.

FOLK CITY—130 W. 3rd St., 254-8449. 8/20, Sonny Ochs. 8/22, Pianosaurus; David Massingill. 8/25, Aztec Two-Step. 8/29, Elodie Lauten; Arthur Russell. No credit cards.

GREENE STREET CAFE—101 Greene St., 925-2415. Multilevel floors for entertainment. 8/20, Bazzi Gray. 8/21-23, Hilton Ruiz Duo. 8/24, 25, Hilton Ruiz Trio. 8/26, 27, Kuni Mikami and Paul West. 8/28-30, John Hicks. **Upstairs:** 8/23 at 9, "An Evening of Music" with Roger Kellaway and Gail Wynters followed by Gail Boggs at 11. AE, MC, V.

GREGORY'S—63rd St. & First Ave., 371-2220. Mon., 10-3, Judd Woldin Duo. Tues., 10-3, Chuck Wayne Trio. 8/22-26, David Allyn and the Scott Hardy Trio. Sun.-Fri., 5-10, Don Golson. AE, CB, DC, MC, V.

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Jazz, dancing, international hors d'oeuvres and the world's greatest view. Every Mon.-Fri., 4-9, pianist Don Friedman. Tues.-Sat., 7:30-12:30, The Judd Waldin Trio with guitarist Fred Fried and John Belzaguy on bass. Sun.-Mon., 9-1 a.m. pianist Chuck Folds alternating with The Tony Cabot Trio. AE, DC, MC, V

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric jazz and dining room. Pianist Al Foster plays Mon.-Sat. from 10-2:30 a.m. AE, MC, V.

LUSH LIFE—184 Thompson St., at Bleecker St., 228-3788. Continental restaurant and jazz club. 8/20, Nancy Harrow and Jack Wilkins. 8/21-26, The Duke's Men, an All Star Octet featuring Art Baron, Norris Turney, Jaki Byard, Haywood Henry, Barrie Lee Hall, Jr., Milt Grayson. 8/27, 9/3, Toshiko Akiyoshi's N.Y. Jazz Orchestra featuring Lew Tabakin. 8/28-9/2, McCoy Tyner Trio. Music Sun.-Thurs. from 8:30, Fri.-Sat. from 9. AE, MC, V.

MICHAEL'S PUB—211 E. 55th St., 758-2272. 8/21-9/8, singer-jazz pianist Rose Murphy, Tues.-Sat. at 9:30 & 11:30. Mon., The New Orleans Funeral & Ragtime Band with Woody Allen. Closed Sundays. AE, DC, MC, V.

NEW DEAL—152 Spring St., 431-3663. Art deco room with pianist Andy Tuck and David Meer on bass, Wed.-Thurs. 8-midnight, Fri.-Sat. 9-2 a.m. AE, CB, DC, MC, V.

RED BLAZER, TOO—1576 Third Ave., 876-0440. Big Band Sound. Mon., The Eddy Davis All-Stars. Tues., Alan Russel Big Band. Wed., Stan Rubin's Big Band. Thurs., The Bourbon Street Jazz Band. Fri., David Ostwald and his Gully Low Jazz Band. Sat., Bob Cantwell and the Saturday Night Stompers. Sun., Deacon Jim and the Hairy Lip Jazz Band. AE.

THE RITZ—119 E. 11th St., 228-8888. Dance to the Big Beat; Showtime, 11:30. No credit cards.

SEVENTH AVE. SO.—21 Seventh Ave. So., 242-4694. 8/27 at 10 & midnight, flautist Michael Dolan and his Band. MC, V.

S.N.A.F.U.—Sixth Ave., at 21st St., 691-3535. 8/28, Ronnie Cuber. 8/29, Two One Two. 8/30-9/1, Hyram Bulloch Band. No credit cards.

SWEET BASIL—88 Seventh Ave. So., 242-1785. Eddie Chamblee, Sat., 2-6. Doc Cheatham, Sun., 3-7. 8/20 & 27, Gil Evans Orchestra. 8/21-26, David Murray Octet. 8/28-9/2, Pharoah Sanders. AE, MC, V.

SWEETWATERS—170 Amsterdam Ave., at 68th St., 873-4100 A next-to-Lincoln Center eatery with excellent entertainment. 8/21-25, the dynamic Doris Troy sings, Tues.-Thurs. at 9 & 11, Fri.-Sat. at 10 & midnight. 8/28-9/1, Vanessa Shaw. AE, DC, MC, V.

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. 8/20, Bobby Rodriguez y La Nueva Compania, with Pablo Canti and his 8-piece conjunto orchestra and guest saxophonist/flautist Frank Wess. 8/24, Oliver Lake and Jump Up plus the Hamiet Bluiett Quintet with special guest Anthony Wilson. 8/27, Mongo Santamaria and his orchestra, with the Cuban group Manguaré and guest flautist Dave Valentin. **The Terrace:** 8/24-26, 28-9/2, Junior Mance *and the Marty Riviera Trio.* *No credit cards.*

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. 8/20, 27, Mel Lewis and the Jazz Orchestra. 8/21-26, Branford Marsalis Quartet featuring Larry Willis, Charnet Moffet, Marvin 'Smitty' Smith. 8/28-9/2, Art Farmer Quintet featuring Clifford Jordan. Shows at 10, 11:30, & 1 a.m. No credit cards.

THE WEST END—2911 Broadway, 666-9160. Jazz, nightly from 9. 8/20, 21, Percy France. 8/22, Ray Barreto. 8/23-25, Django's Music. 8/26, Ram Ramirez. 8/27-9/1, Two Tenor Boogie. MC, V.

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music starting at 8. 8/20, 27, pianist Jim Roberts with Brian Torff on bass. 8/21-25, pianist Armen Donelian, with Dean Johnson on bass. 8/28-31, pianist Bill Mays with Tony De Capri on guitar. AE.

Country/Western

CITY LIMITS—10th St. & Seventh Ave., 243-2242. Country music and dancing. No credit cards.

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country and western entertainment. Mon.-Thurs. 11:30 a.m.-3 a.m., Fri. 11:30-4 a.m., Sat. 7:30-4 a.m., Sun. 7:30-3 a.m. 8/20, Dave Mason. 8/24, 25, Steel Angel; Six Gun. 8/27-29, Marty Ballin. 8/31, 9/1, Soozie Tyrell & Great Balls of Fire; Silk and Steel. AE, CB, DC, MC, V.

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Country music hang-out. AE, DC, MC, V.

Comedy/Magic

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, 7 nights a week, with steadies Adrienne Tolsch, J.J. Wall and Bill Scheft. AE.

COMIC STRIP—1568 Second Ave., bet. 81st & 82nd St., 861-9386. Restaurant, comedy spot with improvisational entertainment. Sun.-Thurs. the fun starts at 9:30, Fri. 9 & midnight, Sat. 8:30 & midnight. AE, MC, V.

DANGERFIELD'S—1118 First Ave., 593-1650. 8/20-25, comedians Richie Gold, Randy Credico and Barry Berry, Mon.-Thurs. at 9 & 11:15, Fri. at 9 & 11:30, Sat. at 9 & midnight. AE, CB, DC, MC, V.

GOODTIMES—449 Third Ave., at 31st St., 686-4250. Full menu, comics, singers and impressionists. Nightly from 9:30. AE, MC, V.

IMPROVISATION—358 W. 44th St., 765-8268. Comics and singers seven nights a week; food; total informality. Show Sun.-Thurs. at 9, Fri. & Sat. 8:30 & midnight. No credit cards.

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. Magic cabaret with professional magicians, Thurs.-Sat. No credit cards.

MONKEY BAR—60 E. 54th St., (in Elysee Hotel). 753-1066. Mon.-Fri. pianist Johnny Andrews, 5:30-7:30. Continuous entertainment, Tues. Danny Curtis. Wed.-Sat., David Fisher and Mel Martin. Closed Sun. AE, CB, DC, MC, V.

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic and comedy. Tues., Showcase. Wed., magician Imam with singer Pamela Smith. Thurs., magicians Joe Devlin and comedian Terry Day. Fri., magician Brad Christian and comedian Barry Niekrug. Sat., Imam and Barry Niekrug. AE, MC, V.

Disco/Dancing

ADAM'S APPLE—1117 First Ave., 371-8650. Disco with bi-level dance floor. Open daily 4-4 a.m. AE, CB, DC, MC, V.

BARBIZON PLAZA LIBRARY—Sixth Ave., bet. 58th & 59th Sts., 247-7000. Lively discotheque, Mon.-Fri. 4:30-3 a.m., Sat. 9-4 a.m., Sun. 9-3 a.m. AE.

DOWNSTAIRS AT JOANNA—18 E. 18th St., 675-7900. Intimate nightclub with disco dancing Thurs.-Sat. from 10 p.m.-4 a.m. (Cover charge for non-members). AE, MC, V.

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing. Thru 9/1, Hey Jackson Trio, alternating with singer-pianist Tommy Furtado. Nightly except Sun., from 8-3 a.m. AE, CB, DC, MC, V.

THE RED PARROT—617 W. 57th St., 247-1530. Club occupying a whole city block! Resident 20-piece orchestra plays everything from country-western to jazz, Wed.-Sat. 10-4 a.m. No credit cards.

REGINE'S—502 Park Ave., at 59th St., 826-0990. Elegant French restaurant Mon.-Sat., 6-midnight with a lively disco from 10:30 p.m. AE, CB, DC, MC, V.

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant-bar, and is open for dancing, Thurs.-Sun. from 2:30. AE, V.

S.O.B.'s—204 Varick St., 243-4940. A club/restaurant/bar featuring the authentic music of Brazil. 8/21, Kenia & Friends. 8/22, Mario Rivera and the Salsa Refugees. 8/23, Indigo Drums and Spirit. 8/24, Pe de Boi. 8/25, Loremil Machado and the Sarava Bahia Band. 8/28, 29, Lloyd McNeill Sextet. AE, V.

37TH ST. HIDEAWAY—32 W. 37th St., 947-8940. Dining and cheek-to-cheek dancing to the Stephen Donet Duo, Mon.-Thurs. 6-midnight, Fri.-Sat. 6-1 a.m. AE, CB, DC, MC, V.

Floor Shows

THE BALLROOM—253 W. 28th St., 594-0326. **Theater/Cabaret Room:** *Nite Club Confidential,* musical by Dennis Deal featuring Fay DeWitt, Tues.-Thurs. at 8, Fri. at 8 & 11, Sat. at 7 & 10, Sun. at 7:30. AE, MC, V.

CAFE VERSAILLES—151 E. 50th St., 753-3884. Palatial cabaret-restaurant with a richly spiced revue *Paris, Je T'Aime,* produced by Georges Reich featuring gorgeous showgirls, exotic production numbers, and specialty acts, nightly at 9 & 11:30. Pianist Ingrid Nielson plays Mon.-Fri. 5-8 and midnight-4 a.m. AE, CB, DC, MC, V.

CHIPPENDALES—1110 First Ave., at 61st St., 935-6060. *For Ladies Only,* an all-male show produced by Nick De Noia. Shows Wed.-Sat. at 8:30. AE.

IBIS—151 E. 50th St., 753-3429. Exotic room (upstairs at Cafe Versailles) featuring Mid-Eastern musicians and bellydancers performing continuously, from 10 p.m. AE, CB, DC, MC, V.

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. *Forbidden Broadway '84,* a musical comedy revue by Gerard Alessandrini starring Fred Barton, Bill Carmichael, Susan Jacks, Herndon Lackey, and Marilyn Pasekoff. Sun., Tues.-Thurs. at 8:30, Fri. & Sat. at 8:30 and 11:30. AE, CB, DC, MC, V.

PANACHE—1409 Sixth Ave., 765-5080. **Cabaret/Supper Club.** 8/20, Helen Angelo. 8/21, Clyde Fields; LaTerry Butler and Ike McDonald. 8/22, David Payton; Peggy Price; Charles Benjamin. 8/24, Holly Hamilton and George Jackson. 8/25, Mark Buchan; Randy Maddison. 8/27, Ron Wolf Band. AE, MC, V.

RACHEL'S—25 Hudson St., 334-8155. **Little Room:** 8/23, Musical revue. 8/24, Terry 'The Mouth' James in 'Jazz at the Cabaret.' 8/25, A Kaleidoscope revue—Improv. Players. AE, CB, MC, V.

RAINBOW GRILL—30 Rockefeller Plaza, 65th floor, way up in the sky. 757-8970. *Legs!* a new Parisian-style musical revue produced and directed by Peter Jackson. Shows nightly, 9:15 & 11:30. Disco dancing between and after shows. Closed Sun. **Rainbow Room:** Right across the hall, with the same stupendous view, thru 9/2, Bob January and the Satin Swing Orchestra, nightly except Mon. AE, CB, DC, MC, V.

SIROCCO—29 E. 29th St., 683-9409. A new Greek - Israeli musical revue starring Greek singer Sophiana with Aris San, Mercedes, bellydancers and the Sirocco dancing Waiters, nightly, exc. Mon., at 10 & 1 a.m. AE, DC, CB.

Hotel Rooms

DORAL TUSCANY—120 E. 39th St., 686-1600. **Da Vinci Room:** Restaurant with entertainment featuring pianist Martin Berns, Mon.-Fri., 7-11. AE, CB, DC, MC, V.

GRAND HYATT—Park Ave., at 42nd St., 883-1234. **The Crystal Fountain:** Contemporary restaurant with trio Mon.-Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with singer-pianist Paul Roth, Tues.-Sat. from 8-1 a.m. Pianist Earl Rose plays Mon. AE, CB, DC, MC, V.

HELMSLEY PALACE—Madison Ave., at 50th St., 888-7000. **Harry's New York Bar:** Pianist-singer Dick Haddy, daily 6-1 a.m. **Gold Room:** Afternoon tea - daily, 2:30-5:30 p.m. with harpist Maritza Bolanos. **Madison Room:** Cocktail lounge, pianist Ray Hartley, daily 6-1 a.m. AE, CB, DC, MC, V.

HILTON—53rd St. & Sixth Ave., 586-7000. **Mirage:** Roland Granier de Lafayette plays piano Mon.-Fri., 5-midnight, replaced Sat. & Sun. by James Jordan. **Hurlingham's:** Pianist Steve Montgomery Wed.-Sun. 6-11:30, with James Jordan alternating Mon. & Tues. AE, CB, DC, MC, V.

INTER-CONTINENTAL—111 E. 48th St., 421-0836. Pianist Richard Siegel plays, Mon.-Fri. 5:30-10:30. AE, CB, DC, MC, V.

MILFORD PLAZA—261 W. 44th St., Kippys 44: (354-4414) Singer-pianist Mike Cossi, Mon.-Sat. 7-1 a.m. **Stage Door Canteen:** (997-0046) Singer-pianist-comedian Dayton Selby, Mon.-Sat. 5:30-11:30. AE, CB, DC, MC, V.

PLAZA—Fifth Ave., at 59th St., 759-3000. **Edwardian Room:** Pianist Ruth Andrews plays Tues.-Thurs. 6-11, Fri.-Sat. to 10:30. Supper dancing to the Bucky Pizzarelli Trio every Fri. & Sat. from 10:30-1:30 a.m. AE, CB, DC, MC, V.

SHERRY-NETHERLAND—781 Fifth Ave., 759-9020. **Le Petit Cafe:** Pianist Ed Goldman plays music of Gershwin, Ellington, Ravel, Debussy, Billy Joel, Stevie Wonder, and more! Tues.-Sat. 7:30-1 a.m. AE, DC, MC.

WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. **Peacock Alley:** Pianist Rene Martel plays Tues.-Sat. 6-10 p.m. Ronnie David entertains from 10-2 a.m. Norm Kubrin plays Sun.-Mon., 8:30-12:30 a.m. **Cocktail Terrace:** Laura Taylor Trio play, Tues.-Sat. 9-2 a.m. Judith Keithly, accompanied by Danny Hurd and Frank Vento, perform Sun. & Mon. 9-2 a.m., Tues.-Thurs. 5:30-8:30. Julie Heberlien plays Fri.-Mon. 5:30-8:30. AE, CB, DC, MC, V.

Background Music

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Continental restaurant featuring David Sherman at the piano Mon.-Sat. from 8. AE, CB, DC, MC, V.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Continental restaurant. Pianist-singer Al Bundy, Mon.-Fri. 6-midnight. AE, CB, DC, MC, V.

RAGA—57 W. 48th St., 757-3450. Indian restaurant with authentic East Indian folk music featuring the Badal Roy Duo, Mon.-Sat., 6:30-10. AE, CB, DC, MC, V.

Piano Rooms

BROADWAY JOE—315 W. 46th St., 246-6513. Restaurant/piano bar. Pianist Jimmy Lyon plays every Fri. & Sat. from 10-2 a.m. AE, CB, DC, MC, V.

COHO—11 Fulton St., 608-0507. Seafood restaurant. Diana Rogers plays cabaret music Mon. & Wed. 5-9, Sun. 2-6. Pianist Steven Stucker plays Tues. & Thurs. 5-9, singer Julie Sheppard joins him on Fri. & Sat. from 6:30. AE, CB, DC, MC, V.

DON'T TELL MAMA—343 W. 46th St., 757-0788. **Cabaret/piano bar:** 8/20, Dillon and Wade. 8/21, Ed Kalisia. 8/22, Sue Renee Bernstein; Nancy Timpanero. 8/23-25, Marcia Dadds; Nancy Timpanero. 8/26, Lorraine Bates; John Herrera. Shows at 8:30 & 11. No credit cards.

DUPLEX—55 Grove St., 255-5438. Cabaret/piano bar. 8/20, *Oh Fine,* musical revue. 8/21 at 10, singer Maggie Roswell. 8/22, singers Carolyn Droscoski at 8, K.T. Sullivan at 10. 8/23 at 10, singer Anita Braaf. 8/24, singer Andre Montgomery at 9, singer-comedian-impersonator Mr. Ruby Rims at 11. 8/25 at 9, singer Helene Kelly. 8/26, singers Lynn Lello at 8, Lawrence Cheviss at 10. No credit cards.

HANRATTY'S—1754 Second Ave., 289-3200. 8/20, 26, 27, Ben Aronov. 8/21-25, Dick Wellstood. AE.

JOES PIER 52—163 W. 52nd St., 245-6652. Thru 8/25, pianist Romaine Brown and Jimmy Butts on bass, Mon.-Sat. 8-1 a.m. AE, CB, DC, MC, V.

LA CAMELIA—225 E. 58th St., 751-5488. Elegant Italian restaurant. Thru 8/25, singer-pianist Linda Aubert plays Mon.-Sat., 10-2 a.m. AE, MC, V.

LES TUILERIES—40 Central Park South, 832-3835. Art-deco restaurant/piano-bar with singer-pianist-composer Ann Hampton Callaway performing every Tues.-Sat. from 9-1 a.m. AE, CB, DC, MC, V.

LE VERT GALANT—109 W. 46th St., 382-0022. Great French restaurant. Singer-pianist Don Tabor, Tues.-Sat. from 7 p.m. AE, CB, DC, MC, V.

THE MAESTRO—58 W. 65th St., 787-5990. Split-level continental restaurant with singer-pianist Larry Woodard playing everything from jazz to classical music, and Porter to Puccini, Tues.-Sun. from 8 p.m. AE, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Restaurant/piano bar with Tom Booth playing Tues.-Sat. from 8 p.m. Sun. & Mon., Peter Wright takes over. AE, CB, DC, MC, V.

NICKELS—227 E. 67th St., 794-2331. Continental restaurant. Singer-composer-pianist Charles DeForest, Tues.-Sat. from 8 onwards. AE, DC, MC, V

PIANO BAR—69th St. & Broadway, 787-2501. Thru August, singer-pianist-comedian Richard Atkins, Tues.-Sun. 9-2 a.m. AE, DC, MC, V.

RUPPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar/restaurant. Wed., Bobbi Miller at the piano. Thurs., Charlene Bryant. Fri., Richard Kaplan. Sat., Michael Griffin. Music from 8:30. AE, DC, MC, V.

WEST BOONDOCK—Tenth Ave., at 17th St., 929-9645. 8/20-22, pianist Joe Ruddick and Frank Jolliffe. 8/23-26, pianist Ted Chavis with Bob Hobson on bass. 8/30-9/2, pianist Leslie Pentchik. Nightly 7:30-1:30 a.m. AE, CB, DC, MC, V.

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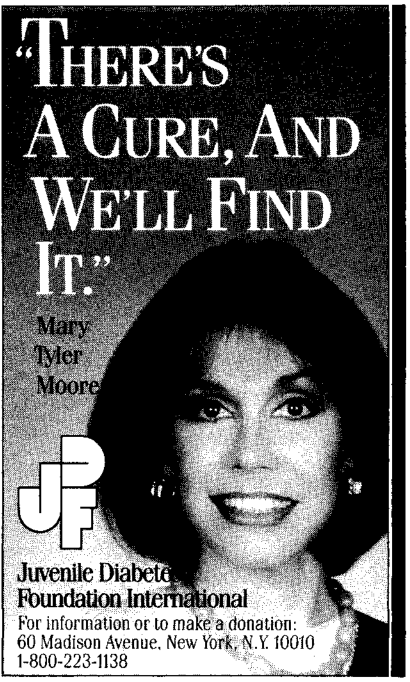
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NEW YORK CLASSIFIED

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ANTIQUES

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Manhattan Art & Antique Center—NY's largest antique center. 73 shops/galleries offering fine quality antiques, jewelry, furniture, etc. 1050 Second Avenue/56th Street, 212-355-4400, 7 Days.

Exquisite Stemware—Matched sets and unusual single pieces now on display at: Guinevere, 430 Hudson St. 212-929-3710.

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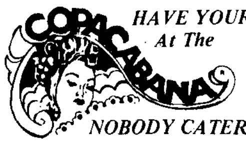

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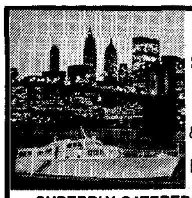

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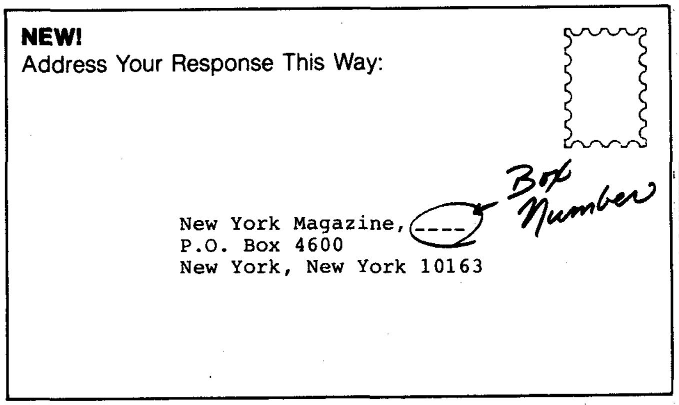

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For Lifetime—Female tennis partner, 30-45, slim, sincere, fun-loving, affectionate wanted by Jewish man, 47, 5'7", enjoys travel, theater, and music. Photo/phone/bio. GPO Box 548 NYC 10001.

Pretty Woman—48, educated, likes travel, arts, films, active in outdoor sports, seeks refined gentleman, secure, cultured, for a very nice relationship. NYM A223.

Let's Have Fun!—And leave our problems behind. Come help me to learn to enjoy the fruits of my labor. I'm a single, white male, young-30's, attractive, athletic and successful. My interests are boating, scuba, water and snow skiing, horseback riding, anything outdoors. I'm seeking an adventuresome, vivacious, fun-loving, beautiful, athletic, young-20's, sensual, white female. Do you exist? Photo and brief bio a must. NYM E290.

Westchester Physician—Tall, blonde, gorgeous, seeks finacially secure, professional man, 30-40. Photo. NYM A192.

A Manhattan Mensch—Psychologist, Jewish interests, 40's, seeks woman, 30's, for long-lasting relationship. NYM E287.

Cute, Perceptive, Warm—Successful, attractive, fit, female graphic designer, 30. Seeks muscular, attractive, successful, dependable man to knit sweaters for. Photo, phone. NYM C756.

Pretty, Jewish Prep—Bright, athletic, thin, 5'7", in early 20's, looking for tall male Ivy counterpart in 20's with ambition, humor, no drugs. Interested in someone who would not usually answer an ad. Phone/bio. NYM A193.

Tom Selleck Look-A-Like—28, tall, dark, handsome, outgoing, humorous, world-traveled and involved in real estate. Loves to ski and beach it. Seeking 26-32, worldly but witty female with a subtle elegance to make the difference and live the fantasy. Photo/phone/bio. NYM E289.

Sailor, Skier, Runner—42. Seeks wacky humor, great body and sharp mind all (hopefully) in same woman. NYM C757.

Vivacious, Bright, Attractive—5'3", 102 lbs., professional Jewish female, 32, loves to travel, seeks sincere, bright, successful, professional Jewish male. NYM A195.

Beautiful, Slim And Sophisticated—Jewish female, early 30's, seeks handsome, romantic man, 35-50. Financially secure, sensitive, with a wonderful sense of humor, looking for same. Lives in Miami. Loves boating, travel, movies, and gourmet cooking, as well as a cozy evening spent at home. Current bio, photo a must. NYM C758.

Brunette Manhattanite—34, seeks man who still has some dreams to fulfill and realizes that getting there is half the fun. NYM C759.

Charming, Elegant Woman—Widow, 51, financially secure. Would like to meet distinguished, successful gentleman, 50-65, warm, caring, cultured. NYM C761.

Answer, Answer, Answer—Single, good-looking, 35-year-old Jewish male, financially secure, very successful venture capitalist, who enjoys tennis, sailing, golf, beach, horseback riding, antiques, dinner at the Plaza; seeks attractive, down-to-earth lady, 23-40, for possible relationship and future. Phone number, please. Photo optional. NYM A199.

Very Handsome M.D.—37, Latin British background, seeks very pretty, petite woman to 32, to share his life with. She must be educated, classy, Apollonian and Dionysian in life and responsive to the beauty of nature and art. Photo required. NYM C780.

Attractive, Cultured, Female—Business exec, slim, non-smoker. Late 30's, interests include classical music, opera, art, world travel and American west. Seeks gentleman with similar interests, age 40-55. Please reply with bio and phone. Photo appreciated. NYM A200.

Sick Of Being Peter Pan?—Then you're for me. Vivacious, cute, slim, petite, professional woman, 28, warm, sensitive, searching for attractive, warm, successful, athletic man, 28-34, 5'8"-6'2", to share meaningful relationship. Please send bio, photo and phone. NYM A201.

Successful And Desirable Man—27, self-employed disc jockey, easygoing with an open mind, friendly and sensitive. Enjoys music, long walks, dancing, dining out. Seeking a serious relationship leading to a marriage and family. Photo, bio and phone. NYM A202.

Exciting Brunette—Good looks, good heart, traditional values. Enjoys David Letterman, old movies, old friends and Zabar's. Seeks an interesting, funny man, 40-50. NYM C762.

Wealthy Male Scorpio—44, enjoys active sports, culture, travel, work, life and its niceties. Needs intelligent, educated, spirited, beautiful woman partner, 25-32, to share the future. Object: romance, marriage, family (a must). Please send photo/bio/phone. NYM A203.

Very Attractive CT Male—38, successful. Professional, bright, good sense of humor and comfortable to be with, enjoys fitness and variety of arts/sports, seeks Christian female, 30's, with similar qualities for friendship first, hopefully leading to more. Good values, warmth, sincerity important. Letter/photo/phone a must. NYM A205.

Beautiful, Born-Again Christian—Lady, dark hair, blue eyes, slender, affectionate, educated. Seeks handsome, Christian professional man, who loves all that New York and life have to offer. Age 38-49. Bio, photo, phone. NYM C763.

Shy, Funny Jewish Man—Financially secure, socially insecure writer, 5'7", slim, 30; likes long walks, sports, Dickens; loathes crowds. Seeks woman of warmth and wit who doesn't talk to plants. NYM A206.

Attractive Artist/Entrepreneur—40's, seeks urbane, open-minded, cultured, vigorous male with existential sense of humor. Successful yet idealistic. NYM A207.

Attractive, Jewish Male—Ivy-educated attorney, 28, athletic, witty, secure, well-travelled, romantic, honest. Seeks bright, happy woman to share movies, fun, marriage. Photo, phone, please. NYM A208.

From Another Country?—Share your culture with a large, lovely American Mona Lisa, age 32. If you are a single man in my area, 25-38, please send phone, photo. NYM A248.

Bright, Beautiful, Educated—Tall Jewish lady, 29, with soulful eyes, sense of humor and enthusiasm who enjoys beach sunsets, vintage films, classical music, and romantic country drives, seeks tall, fit, sensitive, successful and achieving mensch who would enjoy a wonderful, supportive relationship. NYM A210.

A Doctor I'm Not—A lawyer I'm not. A successful Jewish businessman that's me, who has the ability to enjoy life, and would like to share this ability with a lady between 48-55 years of age. NYM A211.

Attractive Male—52, 5'9", educated, sincere; seeks beautiful female (non-smoker) with serious intent. NYM A212.

I Won't Settle—For a 9, why should you? Divorced male, extremely good-looking, 36, self-employed, self-confident, tired of bar scene. Good looks a must. Fun person helps. Send photo, bio, phone to. NYM A213.

Published Author, Artist—All arts, nature, travel, young-60, 5'10", attractive, humorous, Social Democrat. Meager income/exciting prospects to share with young-thinking, marriage-minded woman. Photo, phone. NYM A239.

27, Jewish Professional—Enjoys tuxedos to jeans; seeks successful Jewish male, 27-35, for sincere friendship and potential lasting relationship. Photo/phone. NYM A214.

Dentist, 30's, Sincere—Seeks attractive, Jewish female, 21-28. NYM C766.

Successful, Attractive, Athletic Male—Sensitive, easygoing, loves travel, tennis, theater and other interests. Looking for very sociable, sincere woman (25-33) to share time with. Exceptionally attractive figure (5'2"-5'6") and face are important. Photo, bio, phone. NYM A217.

Striking Brunette, 36—Tall, curvaceous, sensitive, warm, cultured, cosmopolitan, successful professional, Jewish, seeks attractive man with similar qualities for friendship and love. Bio and phone, please. NYM G751.

Security And Trust—Not a bank, but key elements in a lasting relationship, sought by attractive Jewish woman, 29. If you're a good-looking Jewish man, 29-36, who likes city/country life, hugs and laughter, write! POB 3844, NYC 10185.

Striking, Green-Eyed 28-Year-Old—Writer/producer seeks man with humor, energy and passion to match her own. NYM A218.

Wanted: Professional, Educated—Honest male, 50-70, for attractive, NY/NJ, female counterpart. Photo/phone/bio. PO Box 1994, Fort Lee, NJ 07024.

Guaranteed Non-Rejection—For a very beautiful, very smart, sophisticated, humorous lady, 35ish, who would like to meet a successful, attractive, tall man in his 40's with an exciting life style, yet real values, who can't believe he's writing this ad. Photo/note/phone. NYM C764.

STRICTLY PERSONALS

Jewish Female Physician—29, 5'3", pretty seeks Jewish professional male, 30-37, who is honest, caring, and different from the rest. Photo and address a must, will return the same. NYM E291.

If You're Deserving—Of a 5'8", blue-eyed blonde, 32, who enjoys romance, music, sports, dining and dancing, let me know. If you're a sincere male, caring and fun, maybe we deserve each other. Photo/bio. NYM G762.

An Attractive Female Attorney—35, lean, petite, sporty, friendly, seeks a man of high quality. NYM G763.

Lovely, Classy Lady—45, magic smile, seeks tall, witty, attractive, urbane man for corduroy days and velvet nights of music, warm talks, fine wine, lasting love, and perhaps a cigarette. Photo, bio, please. NYM A231.

Pretty, Playful, Romantic—Career woman, 30, Catholic, 5'7", 120 lbs., confident, graceful, independent, unpretentious, ardent, seeks meaningful courtship with sensitive, composed, secure, good-looking businessman of integrity, 28-42. Prefer tall, slim, non-smoker with dry sense of humor. PO Box 63, East Brunswick, NJ 08816.

Pretty, Witty, Vivacious—And bright. Has planned an escape from NJ tonight. She needs an accomplice who's handsome and smart. A man not quite 40, who could steal her heart. He should be athlete, sensitive, and secure. Send photo/phone/bio and we'll see what's in store! NYM A230.

Jewish Businessman, 37—5'11", 205 lbs., attractive, bright, stable, smoker, with a dry sense of humor and quiet lifestyle. I love dining out, movies, reading, word games and quiet evenings with friends. If you are a bright, Jewish woman, age 30-35, of normal size and build, and think we could be good together, a photo and descriptive note is appreciated. NYM G756.

NYC And Conn.—Very special lady commuter, 5'7", attractive, well-proportioned, emotionally/professionally/financially successful, numerous interests, sensitive, caring, romantic, wants to share both worlds with similar, tall man, 40 plus. NYM G758.

Rescue A Workaholic!—Professional, single, Jewish female, 32, works hard at her career. Wants to share precious spare-time hours with professional, single male, 28-40. Interests include theater, movies, dinners, concerts (all types/music), sports and open to your suggestions! Let's enjoy our spare hours together. NYM G759.

Bright, Beautiful, Blonde—Jewish designer, 33, looks 23. 5'3", slim, sexy, urbane, witty, warm, green-eyed, sparkling smile, vivacious. Seeking exceptional man, 33-43, 5'8" plus, Jewish, refined, financially secure, marriage-minded. Bio/photo/phone. NYM C772.

Sensitive, Creative Man—Active in arts seeks intelligent, pretty, warm and cheerful woman under 40. He is single, white, attractive, non-smoker, 53, 5'5". Bio/photo/phone. NYM G760.

Psychologist, 50—Seeks tall, secure, WASP lady for marriage. NYM G754.

Attractive, Bright, Successful—Businessman, 32, secure, affectionate, enjoys life, arts, travel, photography, music. Seeking wonderful woman, 22-30, Jewish with similar qualities. Life is simple when you know it's yours to make. Send self portrait and phone. NYM A219.

The Pleasure Of Your Company— Invited by a busy Manhattan professional, 37, slim and petite, attractive, dynamic and multifaceted with a touch of well hidden vulnerability. An equally warm, sensitive, very bright and romantic fellow, emotionally and financially secure, may provide that elusive spark for the beginning of a delightful, mutually caring and possibly committed relationship. NYM A220.

Zippy, Pretty—Public Relations executive wants a sweetheart (male, 26 plus); professional, personable, easy-to-look-at. Photo if convenient. NYM G752.

Disabled NJ Man—31, successful and financially secure, seeks extraordinary woman for unconventional relationship. Enjoy travel, movies, music, dining out and also a good laugh. NYM A222.

Brooklyn Heights—Man seeks area woman for relationship. I'm 38, successful in business, also a writer of music. You should be productive, communicative, thin and bright. NYM A225.

A Nice Guy—27, 6', handsome business exec, likes sports, music, sharing and caring. Looking for Jewish female, 23-30. Photo/phone/bio. NYM A226.

I'm A Treasure—Waiting to be found by a tall, slim, handsome man of fame and fortune. He is 32-45, wants to marry and love a high quality woman of 31 who is very pretty, brilliant, with much to share with an exceptional man. Please send recent photo and bio to NYM A227.

Sensitive, Secure, LI Business Owner—Jewish, divorced, 38, seeks happy, pretty, slim female, 26-36, to enjoy what life may offer. Photo. NYM C770.

Attractive, Successful, Warm—Professional male, 45, seeks an attractive, slender, outgoing, sensitive woman, 30-40, open to a serious relationship. Photo/phone. NYM A228.

Good-Looking, Sophisticated—Successful investor, young-40, 5'8", funny and fun-loving, looking for very attractive, warm, intelligent lady, 25-38, to enjoy life and all the great things that life offers. Photo, bio, phone, please. NYM C771.

Sparkling Personality—Attractive, witty, bright, successful, professional female, very-young-39, 5'5", slim, seeks male counterpart, 35-mid-40's, open, honest, good sense of humor, for friendship, fun, possible relationship. Prefer non-smoker. Brief bio, phone. NYM G753.

Cunégonde—Seeks Manhattan Candide (40 to young-50, trim, 5'11" or taller) to address Voltaire's concluding dictum. NYM A229.

Don't You Deserve—The very best? Love, laughter and life to its fullest with this slim, stunning, successful, tender, warm, caring, sharing, late-40's lady who loves to make her man feel 10 feet tall. Are you very sincere, very successful, 50's or 60's? If so let's enhance one another's lives. Photo and phone, please. NYM C773.

Liberated Lady Librarian—Seeks novel companion. Copyright approximately 1925, but in good condition. Adventure, humor, romance preferred, not interested in short bed-time stories. Qualified editions apply for review. NYM A232.

Wilhelmina, Ford, Zoli—And the like. I am a Jewish male, 27, handsome, well-educated, refined, 6' and athletic. I am also in the media. let's unwind over a drink and sparkling conversation. Photo/phone. NYM A233.

Jewish Male Psychotherapist—33, 5'10", intelligent, witty, warm and even boring; seeks Jewish professional woman, 25-34, for conversation and communication. Bio and phone, please. NYM A234.

Handsome, Fun, Harvard MBA—32, company president, author, speaker, affectionate, intense, athletic, 5'9", seeks beautiful, vivacious, intelligent, slim woman, adventurous, earthy but elegant, with sparkle in her eyes and smile, for romance and who knows? Photo, phone, bio, please. NYM A235.

Sophisticated, Scintillating, Sensuous—Lady entrepreneur, 36, to share skiing in St. Moritz, black tie museum openings, chocolate and children, with warm, witty, well-to-do Jewish gentleman ready for the real thing. Photo/phone. NYM A236.

Quality Male Sought—Very pretty, slim, 39, Jewish widow, share life. NYM E292.

Successful, Bright, Pretty—Petite woman, 35, who loves to laugh, looking for a man with similar qualities who is ready for a serious relationship. NYM A237.

Let's Chat—Perhaps we will find life's worthy ingredients: laughter, magic, compatibility. I'm optimistic, attractive, caring gal, widow, financially secure. If you're a guy, 60ish, Jewish, and supportive, let's go for it. NYM A249.

Christian Man—36, professional, warm, honest, non-smoker seeks similar lady, lasting relationship. PO 560, NYC 10005.

Very Handsome, Successful—Witty, 36-year-old male, with interests in sports, theater, film, travel, seeks a very pretty, warm, humorous female with similar interests. Photo a must. NYM A238.

Only Italian Woman—Successful, good-looking, athletic attorney, 36, great sense of humor, trim, runner, avid basefall fan, would like to meet attractive, funny, warm and sincere Italian woman, late 20's, early 30's who has traditional values and who is interested in a serious relationship. Brief bio, phone and photo a must. NYM A240.

Are You A Gentleman—Who likes to play golf and the life style that goes along with it, fine restaurants, theater, and the niceties of country club living? These are things I like. Why not drop me a line. P.S.: would like to meet a young-60-year-old life enthusiast. NYM A241.

Chic, Petite, Woman—Mid-60's, Jewish tradition. Gentle, energetic, drawn to joys of creativity. Seeks man of similar qualities and of strong character. NYM A242.

Tall, Central NJ, WASP—55. Seeks NJ lady, slim, happy with life, 38-50. Phone, photo, please. NYM G761.

Very, Very, Very Handsome—Very, very, very successful man who's tall, trim, with long black hair and gentle ways, wishes to meet a magnificent-looking woman, 22-33, who reads books and newspapers, hates parties, drugs, and Ronald Reagan, and loves equality, simplicity, creativity, informality, staying healthy, children, and being a wise-guy. Really, don't respond unless you're in perfect shape and are one of the best-looking women in NY. Really, really, please don't respond to this ad without a few photos, and unless you're gorgeous as if you could be a movie star. NYM G765.

I Enjoy Swimming, Dancing—And keeping fit. I am a beautiful, 5'2", strawberry-blonde with blue eyes, 24-years-old, and Jewish. I also run a business in Manhattan. I would like to meet a man who is intelligent, quick-witted and physically fit. P.O. Box 7911, NY, NY 10150.

Sparkling, Female, Professional—30, Jewish, attractive, 5'5", 122 lbs. Enjoys foreign films, music, rain, 18th-century paintings, Wall Street Journal. Seeks intelligent and witty gentleman with character. Phone/bio/photo. NYM A243.

Unique, Vivacious Doctor—Pretty, witty, 40, Jewish, divorced and from L.I. seeks intelligent, attractive, wealthy professional man, 40's, to share the good life. Photo/bio, please. NYM A244.

Isn't It Time We Met?—Warm, sensitive woman, 35, 5'6", artist/therapist, seeks cultured, secure man with humor, depth and capacity for intimacy. NYM A246.

Lady Lawyer—Ivy, 26, slim, Jewish, lovable seeks special man, 25-35. NYM E294

The Wonderful Wizard—33, articulate, tall, athletic, attractive. Tired of meeting Totos. Looking for Dorothy in the land of Oz. Photo, phone and red slippers, please. NYM E295.

Wanted—A successful, Jewish male, 27-35, must enjoy sports, theater, and romance, will share with an adorable blue-eyed blonde. Sense of humor a must. Photo, please. NYM E296.

Jewish South American—Young-40, divorced woman. Romantic, pretty, bright, non-materialistic professional; loves music; Politics, values. NYM A247.

High Adventure—The unexplored. I am aggressive and a worldwide recognized outdoor celebrity. You have seen me in Sports Illustrated, Interview, OMNI and some 20 other magazines. I'm 32, white male, wealthy, principal in own business, seeking a woman (I have not been able to find) to share my own interests: big game hunting, big game fishing, scuba, skiing, flying Lear jets. I want to find a beautiful, athletic, dynamo woman, 24-40, who is qualified to participate in my interests. Travels take me from Alaska to Africa, constantly in search of high adventure. I am what I say I am, are you? Only qualified need reply. If you love nature, know from which direction the wind blows when you get out of bed, write now. Prefer independent, wealthy, Ivy League background. I'm not looking to fall in love with an observer, I want so much to meet a woman who appreciates my activities and might participate in my adventures from the deepest of unexplored jungles to the highest mountains in the world. Bio, picture a must. I'm loyal, sincere, live in the Hamptons. NYM E311.

STRICTLY PERSONALS

Connecticut Shoreline Single—Enough time, commitment spent nurturing my career, interests, lifestyle! Now this warm, fun, attractive, outdoorsy female, 36, would love spending some time, commitment nurturing a sincere, warm, fun-filled relationship with a man, 30-45, with similar background. Letter, phone, photo. NYM G766.

The Right Stuff—Handsome, Jewish, business executive, 27, seeks a special woman who is attractive, adventurous and able to handle life in the fast lane as proficiently as quiet evenings at home. If you enjoy a picnic as much as a formal dinner, we may be a perfect match. Photo/phone/bio. NYM G767.

Female Artist—30, slim, Jewish, workaholic tendencies but latent fun-lover seeks male, 28-38, to share good films, good food, good art, good times. Good photo, please. NYM G768.

Beautiful, Blue-Eyed Blonde—Jewish professional, 29, 5'6", slim. Enjoys sports, nature, animals, suburban life seeks man, 27-38, with traditional Jewish values who is ready for love and marriage. NYM G769.

Pretty Lady Lawyer—Sunny disposition, Jewish, likes travel, bridge, movies, antiquing, wishes to meet Jewish man, 37-49, for marriage and family. NYM A250

Handsome, Professional Man, 29—190, 5'11". I think that a Rubenesque, voluptuous woman is attractive and desirable. Write and let's share fun and romance. NYM G771.

Sincere NJ Professional, 31—6' with sense of humor, looking for special woman for a sincere, sharing, long-term relationship. Likes include walks on beach, quiet evenings, movies and sports. NYM G772.

Adventuresome, Very Attractive—Confident, down-to-earth, 5'6", 28, seeks male counterpart, 5'9" plus, pretty good build, loves to travel, ski, laugh. NYM A251.

None Better—A rare combination: financially independent chief executive, 50, handsome, tall, trim, warm, sensitive, romantic, virile, witty, youthful, positive attitude, sincere, kind, understanding, respectful, secure. A truly quality male who desires that very special lady bored with mediocrity. She must be incredibly beautiful, under 25, superb appearance, intelligent, warm and emotionally sound. Recent, clear photos essential for reply. NYM G773.

Tall, Attractive, Professional—Woman, 50, likes arts, travel, seeks professional man for caring relationship. NYM E297.

Feminine, Slim, Vital—Writer, loves NY excitement/country-home quiet. Devoted to NY Times, haimish cooking, informed conversation, activity, fun. Seeks man, 50-60, tops in brains, body, soul. NYM G774.

Sensitive, Marriage-Minded—Jewish male, 30, NYC realtor, seeks lasting relationship with attractive, outgoing female, 22-32. Photo/letter/phone. NYM A252.

Attractive Businessman—60's, Jewish, 5'8", educated, world-travelled, seeks interesting, attractive lady. NYM A209.

Warm, Attractive, Blue-Eyed—Female, 33, 5'5", Catholic, non-smoker, size 7; enjoys theater, music, travel, tennis and quiet times. Seeking sincere, caring, attractive male to mid-40's with good sense of humor for friendship/romance. Photo, bio, phone. NYM A253.

Demanding Yet Sensitive—29, 6' male, who knows himself well, has own company in the financial world, lives downtown and seeks a thin, graceful woman, 23-29, of independent spirit, yet feminine nature, who like me, is somewhat hesitant about meeting this way. I enjoy most sports, most restaurants and weekends wherever. Please respond as you would like. NYM A255.

Beautiful, Articulate—Affluent lady, under 45, wanted by imaginative, humorous, but sincere Jewish film producer (52). Photo/phone, please. NYM A256.

Very Pretty And Smart—Marketing executive, 33; wishes to meet established businessman/professional, Jewish, 30-45, who values family, friends and himself. Photo, bio, phone, please. NYM G776.

Trivial Pursuit Aside—Real woman of true beauty, rich intellect, and enthusiasm for life, promises honesty, fun and interesting conversation. Seeks similar man. Send resume, favorite joke, health report. NYM A257.

Hello—Sane, secure, warm Jewish professional, 38, wants to find bright, very pretty, professional woman, 26-36, for lasting relationship, would enjoy letter/photo optional. Thanks. NYM A259.

Active And Sweet—Single Jewish female, young-40, would like to meet a man for a permanent relationship. NYM A261.

Blonde Hair, Blue Eyes—5'7", slim, ex-model, early 40's, involved in successful, academic-like career. Seeks caring, funny, accomplished, athletic and physically appealing man of similar age to share ideas and adventure. NYM C774.

Physician With Italian Identity—Handsome, warm, successful with strong family values seeks single woman, 25-30, with similar values who is warm, beautiful, bright, preferably tall and a professional, for a lasting relationship. Photo, phone and bio, please. NYM E299.

Lady, 36, Refined—Gentle, slender, pretty, MBA, security analyst, stock broker, would like to meet successful gentleman, traditional values, integrity. NYM A263.

Nice Jewish Gal—23, N.J., interested in meeting a nice Jewish guy, 23-30. NYM. A264.

Very Pretty, Sexy—Bright, feminine woman, sparkling blue eyes, Jewish, 40, and looks 36. Outwardly today's woman, inwardly just an old-fashioned gal. Would like to meet nice-looking, slim, bright, secure and successful man. Note, phone, photo. NYM A266.

Would You Like—To swing on a star? Carry moonbeams home in a jar? Dark-eyed lady, 25, seeks best friend plus, non-smoker, 28-35. NYM A267.

Singing Attorney—32, Jewish, attractive and caring, loves Mozart, Balanchine and Robert Parker, looking for tender, successful, professional, Jewish male, 30-40, for romance, commitment. NYM G777.

Ne Plus Ultra—1956 Jewish female, exquisite, petite, charming, highly educated. Seeks man to name '72 Knick bench, Fortune 500's top-ten, 3 Simenon titles, location of Juan Les Pins. NYM G778.

Very Beautiful—30-year-old woman, very successful designer who loves travel, tennis, is exciting, secure, adventurous and much more. Looking for affluent Jewish man with similar qualities. No photo, no reply. NYM C775.

I Love Life—Effervescent, warm, attractive optimist seeks 45 plus, male counterpart. Phone. NYM G779.

Please Answer If—You are sane, mature, unmarried man with love for life. I am Swiss-educated independent woman, 56, a practicing psychologist who does not want to work after hours. I appreciate intellect and sensitivity and open to friendship and the possibility of committed love. NYM A272.

Are There Any—High-spirited, fun-loving, sensuous men out there also serious about a permanent relationship? 39-year-old, Jewish writer/marketing exec who doesn't think commitment means losing life's excitement and passion wants you. Must all the marriage-minded men I meet be boring, boring, boring? I want a man: 34-44, bright, open-minded, physically fit, non-smoking, financially secure and worldly. I love cooking, swimming, skiing, writing, dancing, movies, theater, classical music, opera and taking care of my man. I'm 5'5½" with thick waist-length hair, a serpentine figure, nice legs and look younger than my years. Photo available upon request. NYM G757.

Sensitive, Very Intelligent—Successful data processing exec. Jewish male, 37, 6'1", needs to fall in love again. Seeks very slim and athletic, professional, secure woman, 25-35. My interests include boating, skiing, tennis and romantic dinners. Please send a brief letter/phone. NYM G780.

Pretty Lady, 40's—Seeks sensitive, witty, caring man, 40-45. Bio, photo, phone. NYM G781.

What Are You Doing—The rest of your life? Very attractive Jewish widow, wishes caring relationship with attractive, tall, sensitive male, established, 45-55. Let's make 1985 the beginning of "Love Is a Many Splendored Thing." Bio, recent photo and phone. NYM A273.

Italian-American, 38—Seeks slim, attractive woman for theater, music, smiles and future. Photo/note. NYM G783.

Very Successful Writer—28, male, good-looking, with great sense of humor, seeks warm, sensitive lady to share good times. Photo/bio/phone. NYM A274.

Hot Enough For You This Summer?—Why don't you come in from the heat and see if we should cool off together. If you are male, between 30-45-years-old, 5'10" to 6'3", a Jewish professional who would enjoy a sincere and caring relationship with a dynamic, 30-year-old, 5'4", 120 lbs., Jewish female who is attractive, alluring, adventuresome and an achiever, please write. Send phone number and photo. NYM G785.

Man For All Seasons—Desired by this woman for all reasons. I'm a Jewish, petite, attractive, professional, 28. Photo/phone, please. NYM G787.

Sense Of Humor—And adorable divorcée, late 40's. It's time for that older, witty, affluent man. I'm a free spirit who enjoys a cigarette with her scotch. Prefer stable relationship. NYM G788.

Blue-Eyed Blonde—5'7", slim and very attractive female desires a bright, caring, attractive, successful man, 40-55, to share good times together. NYM G789.

Attractive, Charming Professional—Man, late-20's. Seeks attractive, well-bred woman, 30's-40's. Photo. NYM C777.

Adonis, Get Lost—All I need is a sincere man, 30-45, to share a laughing, loving relationship. NYM C778.

Wanted—Slim, fun-loving woman to share life's pleasures, with this down-to-earth, tall Jewish man, 25, who enjoys outdoors, sports, rock music, dancing. Photo/bio a must. NYM A277.

Personally, I Like—Lived-in faces. Quiet, unjudgmental, ungreedy, unfat, and under 45, single white female, seeks calm, truth telling, emotionally available, employed white male, over 50, with ties to the southwest and Texas. NYM A278.

Tall, Dark, Good-Looking Man—Turned 60, educated and sophisticated, looking for attractive lady to share the pleasures of life. I am a highly successful businessman with loads of free time to vacation, travel and play. I am physically and financially able to live the life I love. Complete fulfillment, however, has eluded me because of the absence of a meaningful relationship with the right partner. If you think there might be a synergism, respond with phone and photo, plus a bit of an idea of what you are all about. NYM A279.

Spirited Southern Belle—Successful writer/editor, mid-20's, attractive, 5'8", fit. Seeks tall, handsome professional, 25-33, who plays as hard as he works. Letter/photo. NYM A280.

Pretty College Professor/Writer—39, shapely, witty, warm, kind, seeks well-educated, financially secure, insightful professional man, interested in marriage and family. Photo appreciated. NYM A285.

Successful Businesswoman—46, very attractive, intelligent, warm, athletic, fluent French speaker, seeks a successful and caring man for friendship/romance. NYM A268.

Pretty, Long Island Lady—46, looking for the right man to share all that life has to offer. NYM E300.

Secure, Stable CT Man—WASP, 50, 5'8", 170, seeks a bright, slender, single lady, 37-47, who wants to live outside NYC. Phone/recent photo, please. NYM A270.

ANNOUNCEMENTS

Hillary, I Love You—With all my heart and I always will. David.

Laurie—I will never be an old man as long as you remain a young lady. Happy 30th, Charles.

Be It Known That—Jill E., bride, and Kerry S., groom, did cause to be done the following said acts: courtship, engagement, marriage, and therefore, by writ of habeas corpus are hereby granted the opportunity to properly express great joy and live happily ever after.

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To reach affluent New York apartment hunters and those looking to purchase luxury co-ops, condominiums, houses, commercial property and other real estate, place your working real-estate ad in this section by calling 212-880-0732.

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Beachfront Home in Cannes—4 bedrooms, 2½ baths, super kitchen, living, dining and large roof terrace, to trade for home in New York or maximum 1 hour distance in good area. 6 months 1985, suggest Jan.-June. Andersson, ADCO Management, 42 Boulevard Perrolles, 1700 Fribourg, Switzerland. Telephone: 41(37)249545.

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Womens Roommate Referrals—Seen in Glamour. Largest selection. 51 E. 42 St. Call Linda Carrol. 212-972-9899.

The Fair Share—Only women's service accepting qualified men. Yuppie coed or woman-woman. 145 E. 49. 212-751-1212.

APARTMENTS WANTED

Furnished, Unfurnished—Manhattan apartments needed for corporate clients. Quality service. Towne East Management Co., Inc. 230 Park Ave. 212-986-6887.

Relocating Fortune 500 Executives—Bank Personnel. 1-4 bedroom. Furnished or unfurnished. No fee. 212-935-8730.

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Doctors, Lawyers, Indian Chiefs—Ready, willing and able to buy co-ops/condos. Mr. Orta. 212-719-3527, Broker.

E. 57th, Magnificent—Corner apartment, oversize living room and dining room, 2 bedrooms, 2 full baths, eat-in-kitchen with great view, NYC's best location. Principals only. $450,000. 212-355-2911.

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FURN. ROOMS WANTED

Businessman Lives In Fla.—Comes to NY ten days per month, wants to rent room in your east side apartment. Reply NYM G762.

HOUSE AVAIL/SALE RENT

Brigantine, NJ—2nd house beach block, 2 story, 3 bedrooms, 2 baths, hot water heat, hardwood floors, double lot fenced, breezeway, garage, nicely located, oceanview. Ask $225,000. 201-689-4996.

Laurel Lake, Catskill Area—Small private development, secluded lake, trails, overlooking Pepacton Reservoir, 3 hours NYC. Exclusive offering: 2 log homes, a contemporary, farmhouse and barn, lots (5-15 acres). 607-326-7853, 607-326-4790.

The Working Classified

NEW YORK

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E. 76th St. (5th Ave.)—Estate sale. 5 story elevator brick ivy-covered mansion. Built 30X90, 1st floor professional, vacant. Cathy Sais Ltd. 212-737-8600.

LAND AVAILABLE

Swap, Hamptons Spectacular 2 Acres—Wooded by golf course, for your Manhattan pied-a-terre. Message 516-589-4641.

SUMMER RENTALS

Martha's Vineyard, Vineyard Haven—$40-60 double/night. Private bath. Ask for Barb. 617-693-4193, 1151, 4348.

SUBLETS

A Doctor—Seeks city apartment. Short or long term. 212-719-3527. References. Al Bruce, broker. Free to list.

Baker St., London—Lovely 3 bedroom flat, overlooking Regents Park, Sept., 3-6 months/longer. $420 week. 01-262-2572

TOWN & COUNTRY PROPERTIES

Town & Country Properties is a Weekly Real Estate Section limited to Display Ads only. Display Ads are sold by the inch. **Rates:** one time rate—**$246.00** per inch; two time rate—**$219.00** per inch per issue; three time rate—**$203.00** per inch per issue; four time rate—**$187.00** per inch per issue. Long term rates also available. Larger sizes available in increments of ¼ inch. Extra **$12** for NYM Box Number. Complete rates available upon request. Check or money order must accompany ad order and be received by **New Closing (every Monday by 5 P.M. for the issue on sale the following Monday).** Phone orders accepted only with American Express, MasterCard, or Visa. Classified Department, New York Magazine, 755 Second Avenue, N.Y., N.Y. 10017; 212-880-0732. All ads accepted at the discretion of the publisher.

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Private road leads to superb redwood/stone Contemporary in 2 acres CLEARING IN THE WOODS.

Main Level: dramatic skylit 2 story liv rm, din rm w/stone fplc, gourmet kitchen with restaurant stove, lndry, family/guest suite/ sybaritic bth & stone floor library/fplc w/access to stone terrace.

Above: Unique master bedrm/stone fplc/bth & 2 charming children's bdrm/bth.

Architect plans for 2 stage addition included. Walk to cross country ski area. Tennis/swim club, NYC bus. Quiet retreat. $550,000.

KIRCHNER-BRYANT, Realtor 914-359-0550

HAMPTONS

THE BUOY, Westhampton Beach

16 Unit Cooperative Residence. Studio, 1 & 2 BRs available. Located on 3.8 landscaped/wooded acres. Private 55 ft. pool. Tennis court. Walk to shops/beach. Minimum cash down from $24,000. Ask about our Trial Weekend Stay.

CASH PRICE $77,939 516-288-2545

Estimated maintenance on the above unit $716 per month

Offering by prospectus only

Sullivan Co. 40 Acres

"EXECUTIVE RETREAT"

Chalet, 6 bdrms, 6 baths, 60x30' lodge style lvgrm w/fireplace. Heated pool & dressing rms, official size tennis court plus 2 bdrm caretaker chalet. $445,000

HOMER ASSOC. INC.
(914) 856-6310

LAKEFRONT RESORT CO-OPS

"The Ultimate Vacation Plan"

A great buy! $17,500 & up, lakeview cottage unit on a deep, clean lake. Beach, swimming pool, tennis, boats, fishing, pavilion. PRIVATE & UNIQUE, Low maintenance, includes utilities. NYC BUS TO DOOR.

Call or Write: Joel Efrein
Box 296, Loch Sheldrake, NY 12759
914-434-6818 914-647-6867

90 min NYC Mid-Hudson River Valley

HISTORICAL HOTEL

Beautiful restoration, quiet, elegant, convenient, safe living, alternative lifestyle, independence. Limited number of long-term leases available for luxury appointed rooms & suites. FULL SERVICE HOTEL, 90 min. from NYC on AMTRAK. Between Berkshires & Catskills. You owe it to yourself to consider your future with us. Please write: Ms. M.W., P.O. Box 563, Hudson, N.Y. 12534 or Call 518-828-4165. Monthly rates start $700.

EAST HAMPTON

Private bay beach, marina rights. 2 story Contemporary, furnished. Attractive living room, fireplace, 3 bedrooms, 2 baths, pool. Very private... $165,000

AMADEN-GAY AGENCIES
516/324-0041

Rt. 97, Barryville, 2 hrs NYC
Sull. Co., NY *12719*

ON GOLDEN STREAM

Driving over your wooden bridge, the swimming hole is on your right, the 2 car gar w/guest quarters on your left. The stone & brick cottage, a little off to the right. Built in 1930, it has 2 bedrms, lg Liv Rm w/lg wrap around stone fplc, cherry wood flrs and screened porch, overlooking trout stream. All snuggly fit on 10 VERY PRIVATE acres.

REBER REALTY **$140,000**
(914) 557-8333 (914) 557-8600

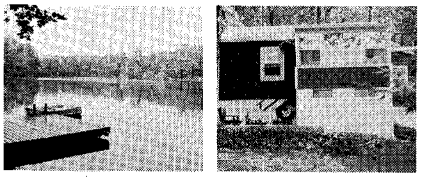
CHESTER, N.Y. A Frank Lloyd Wright design, custom contemporary set on over 2 acres with superb views. 3 Bdrms, 2½ baths, family rm with granite frplc, conversation pit with bar & spiral staircase. Living rm with skylights & large gourmet kitchen. 4+ Car garage. $260,000.

GOSHEN, N.Y. Beautiful custom ranch, 3-4 bdrms, 2.5 baths. Living rm & dining rm with stained glass windows, spectacular gourmet kitchen. Inground pool. All set on beautifully landscaped property. Many other fine features. $245,000.

GREENVILLE, N.Y. Mountaintop home set on 6.8 acres with panoramic views. 5 Bdrms & 4 baths. Living rm with stone frplc, formal dining rm, huge gourmet kitchen & 25 x 28 den. 2 Car attached garage + a 26 x 21 detached garage with water & electric for guest. $175,000.

CENTURY 21
COUNTRY BUMPKIN REALTOR
Goshen, NY. 914-294-8126

Orange County-Middletown Vic. **90 min NYC**



PEACE & RELAXATION

Lovely seasonal bungalow on small private lake, lakefront, dock, boating, swimming, fishing, complete privacy, ¾ acre, woods, screened in porch w/lakeview, lg patio, 5 RMs, 2 Bedrms, 2 bths, fully furnished, move in condition.

Owner will winterize. $59,900
For appointment: 914-386-1707; 212-424-2230

NYC - West 50's Exclusive Condo's

PRE-WAR CHARMERS

These are difficult to find! 2 lovely large studios w/ southern exposures to beautiful gardens. Bldg has best amenities including Club Room, Banquet Room, Library and other unique features. Under $200,000 w/low monthly common charges. Also, large corner 1-bedroom apt w/separate dining space. Big LR w/working fireplace. River & city vu's make this very special. Asking $395,000 negotiable.

Corinne Word 212-688-8700 ext. 230

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Panoramic water views.

2 adjacent buildable parcels - 450' frontage. Being sold as package only $1.2 million.

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ROXBURY, CT. (Litchfield County)

1800's SALTBOX

Rare & tasteful restoration. Nestled beneath vintage maples. 8 rooms, 3 full baths, 3 fireplaces. Stone terrace. Exquisite plantings, herb garden, 3 acres, views, quiet country road....... $350,000

TIERNEY REALTY
ROXBURY 203-354-3263
WASHINGTON 203-868-7431

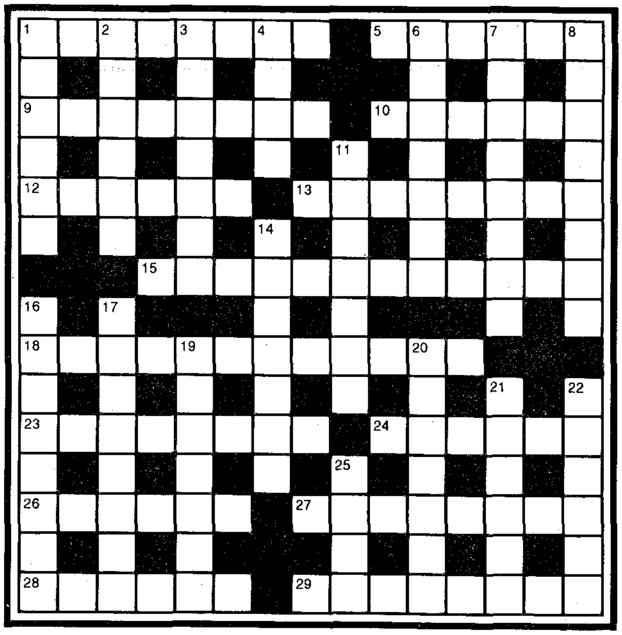
Town and Country Properties

(212) 880-0732

'SUNDAY TIMES' OF LONDON CROSSWORD

Across

1 Without prior warning, a French and English asset offered for sale. (8)
5 Part of speech confusing the brave old copper inside. (6)
9 Colour sergeant perhaps caught up in the dance. (8)
10 Coals I shovelled up for the purpose of promoting companionship. (6)
12 They take place the night before nets are discovered to have a hole in them. (6)
13 Puts together the parts before pears are cut up. (8)
15 Deep learning needed to become expert in this subject. (12)
18 Nicely paced version of reference book, but there's nothing in it. (12)
23 Past novice needs help to be concealed. (8)
24 Many get permission to go and split. (6)
26 Classes which are almost common. (6)
27 Our betters don't take this one seriously! (8)
28 Put things in order when it returned and expired. (6)
29 The same Latin content in a long narrative poem is widespread. (8)



Down

1 International organisation at liberty to be placed in servitude. (6)
2 A graduate set-up makes less. (6)
3 Germ-free taps packed with crushed ice. (7)
4 Teachers lose their rest apiece. (4)
6 Liquid dispenser responsible for man falling down? (7)
7 Inscription might be happier without its grand heading. (8)
8 It's sweet to be bang on target. (5-3)
11 In the sitting-room Edward looks very clean and tidy. (7)
14 Study in secular surroundings is very much to the point. (7)
16 Prayed to be asked for. (8)
17 Projected to be checked out. (8)
19 Endless rice load makes up for the energy value of food. (7)
20 Not at all well-treated when sick in employment. (3-4)
21 Met and repaired bicycle. (6)
22 It's time Catholic changed to this system. (6)
25 Depression in arch. (4)

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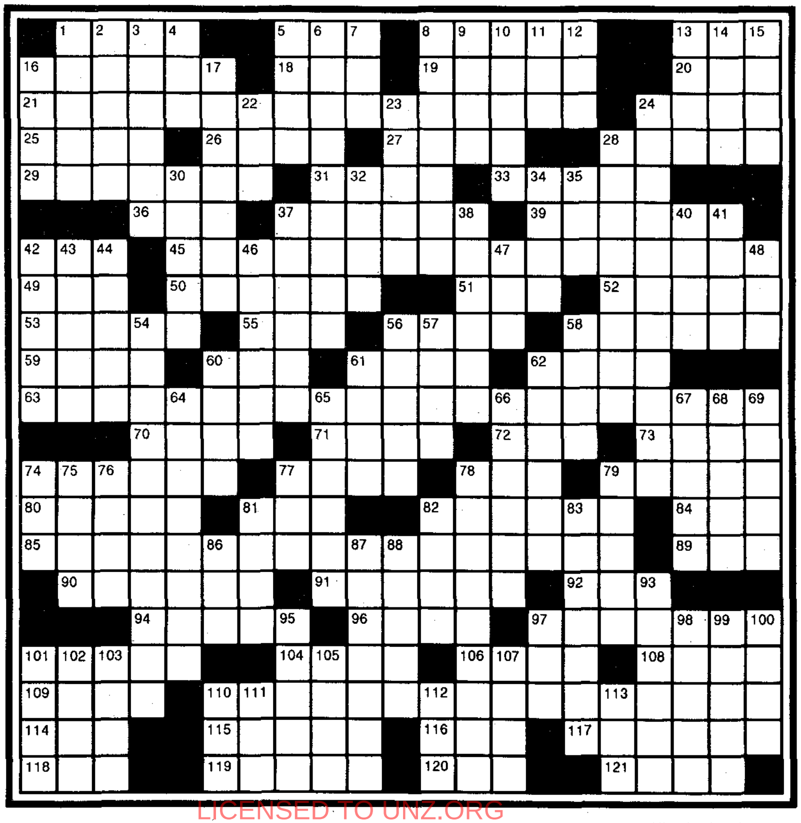
'THE THIRD R': 'CUE' CROSSWORD/ By Maura B. Jacobson

Across

1 Environmental sci.
5 Undies item
8 Causes ennui
13 Mil. address
16 Revived musical, 1984
18 Your and my
19 Horace's verse form
20 Cacophony
21 Battle strategy
24 Riviera playground
25 After critic and idol
26 Eins, zwei, ——
27 Dam's mate
28 Underwater tracking device
29 Tolstoy heroine
31 Witticisms
33 Shiny material
36 Stage lead-in
37 Fourth-year student
39 Accede
42 Rotating piece
45 Punishing as a warning
49 Oklahoma oil city
50 Tooth prefix
51 TV's Calmer
52 Pirandello
53 Canadian resort
55 Leaves of a bk.
56 Tubs for dyeing
58 Blues singer Smith
59 Melville adventure
60 Life story, for short
61 Result of kindling
62 Opposite of treble
63 Genesis command
70 Chooses
71 Something tabooed
72 Bauxite is one
73 Linguist Chomsky
74 Aborigines' trophies
77 Had another birthday
78 Remedy: Ger.
79 Magyar language
80 Priggish person
81 Prefix with puncture
82 Deny inheritance to
84 Queen before Sofia
85 Difference
89 —— Plaines
90 Thawing apparatus
91 It soaks up
92 Small, in Dogpatch
94 Erato and sisters
96 British baby buggy
97 Branch of math
101 Plus factor
104 Lamb's pen name
106 Moslem priest
108 Cable car
109 Pedal digits
110 Elmer Rice play
114 —— carte
115 Main artery
116 Heart, to M.D.'s
117 Nicotinic acid
118 Decimal system base
119 Up
120 Superman's insignia
121 Kind of plaid

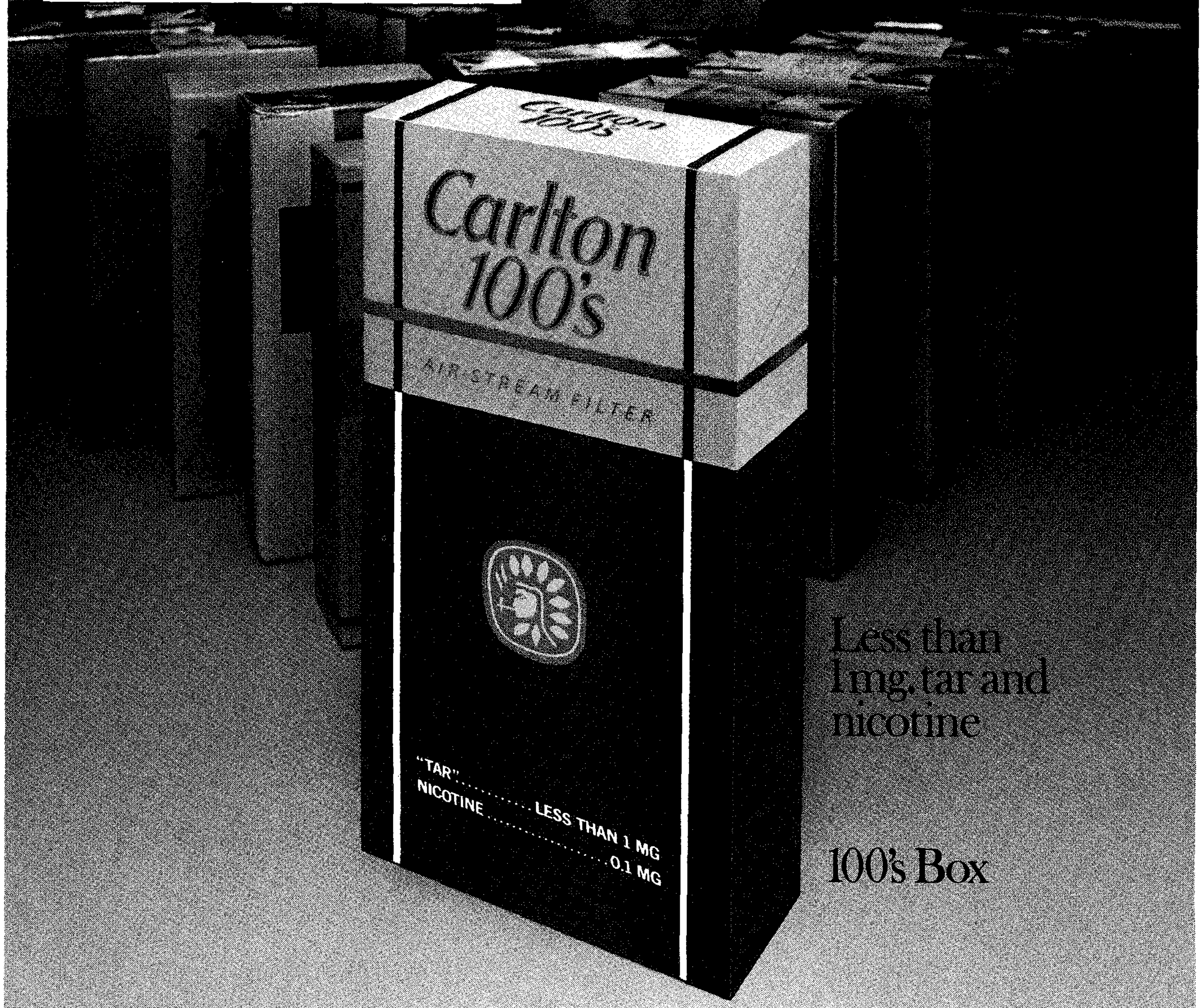
Down

1 Shaw's Doolittle
2 African bush cat
3 Egg capsule
4 Conducted
5 Treat for Fido
6 Basic arithmetic, e.g.
7 Circle segment
8 Blessing
9 Alphabetic sequence
10 Dissipated ones
11 Nigerian city
12 Sun. A.M. talk
13 Point after deuce
14 Type size
15 Singleton
16 Father of Thor
17 Carrottop
22 Altar constellation
23 Port of old Rome
24 Baffling
28 Least complicated
30 The whole is equal to the —— its parts
32 Progress
34 Cadet's sch.
35 Male cat
37 "Ever shall I —— thee": Meredith
38 Tenanted
40 Maui neckwear
41 Bear of cartoons
42 Word with shish: var.
43 "There Is Nothin' Like ——"
44 —— -war
46 Dramatist Arthur, and family
47 Unknown quantities
48 For shame!
54 —— sake (reunion toast)
56 Victual
57 Florence's river
58 Cotton bundle
60 Partner of pieces
61 Polar bear's raft
62 Moles do it
64 Punch to the chin
65 Claw-like structure
66 Whipped dessert
67 Studied, with "over"
68 Frankie of "Mule Train" fame
69 City dorms
74 U.S.N. police
75 Filthy stuff
76 Seine tributary
77 Tread the boards
78 Lesser sovereign?
79 Take down the sails
81 Real estate unit
82 Wynter or Andrews
83 Director William
86 Loser to D.D.E.
87 Townsman
88 Air Force org.
93 Deadly
95 Prophets
97 Flying weapon: abbr.
98 Streisand role
99 Made an arrest
100 So be it
101 Rat- ——
102 Dover fish
103 Irish John
105 Past bedtime
107 Supervisors: abbr.
110 Gob
111 —— polloi
112 Winter glaze
113 Short smoke



Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

Box: Less than 0.5 mg. "tar", 0.05 mg. nicotine; 100's Box: 1 mg. "tar", 0.1 mg. nicotine av. per cigarette, FTC Report Mar. '84.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Carlton 100's
AIR-STREAM FILTER
"TAR" . . . . LESS THAN 1 MG
NICOTINE . . . . 0.1 MG

Less than 1 mg. tar and nicotine

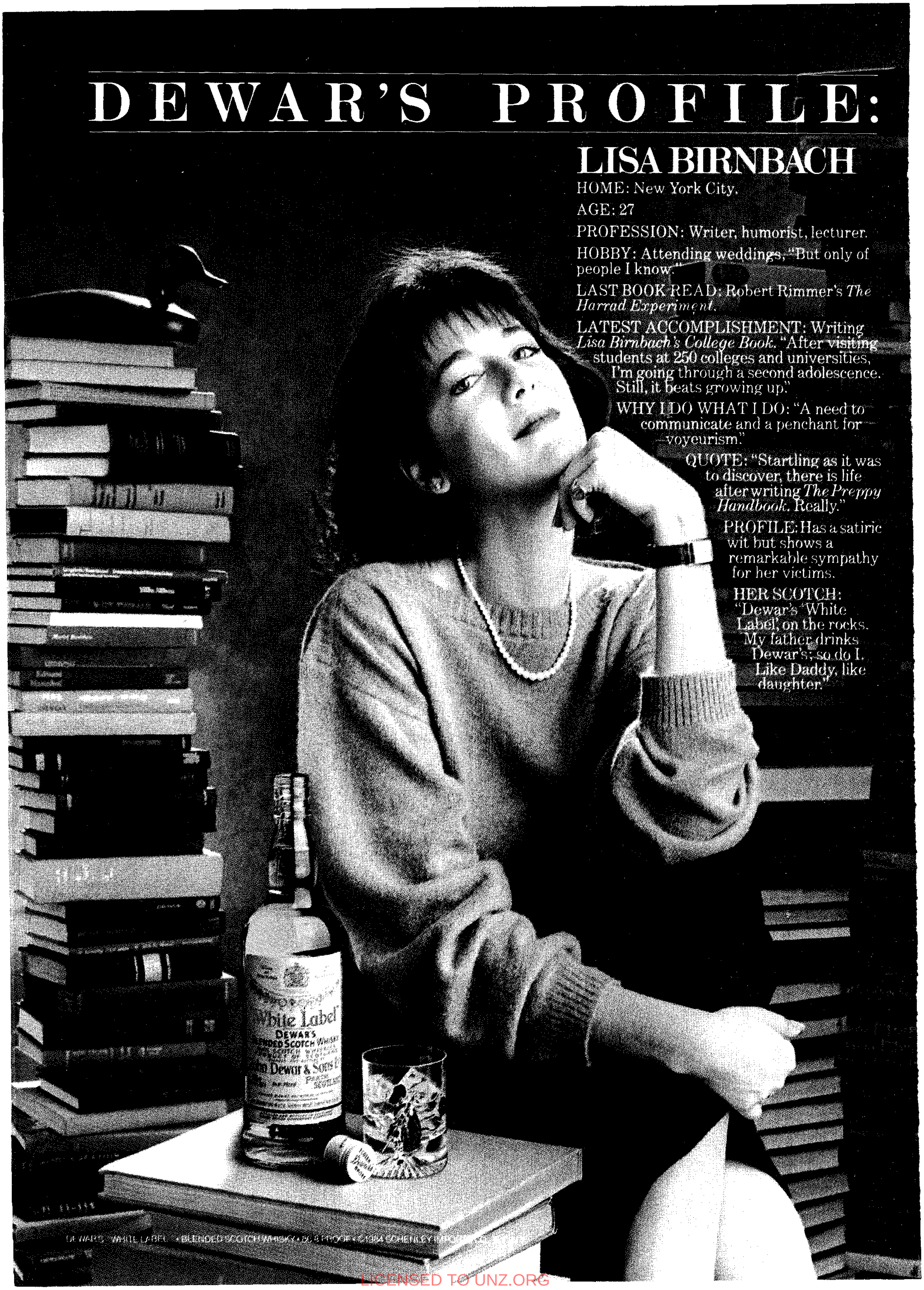
100's Box

"If you smoke..."

...please try Carlton 100's Box.

Box King—lowest of all brands—less than 0.01 mg. tar, 0.002 mg. nic.

Carlton is lowest.



DEWAR'S PROFILE:

LISA BIRNBACH

HOME: New York City.

AGE: 27

PROFESSION: Writer, humorist, lecturer.

HOBBY: Attending weddings, "But only of people I know."

LAST BOOK READ: Robert Rimmer's *The Harrad Experiment.*

LATEST ACCOMPLISHMENT: Writing *Lisa Birnbach's College Book.* "After visiting students at 250 colleges and universities, I'm going through a second adolescence. Still, it beats growing up."

WHY I DO WHAT I DO: "A need to communicate and a penchant for voyeurism."

QUOTE: "Startling as it was to discover, there is life after writing *The Preppy Handbook.* Really."

PROFILE: Has a satiric wit but shows a remarkable sympathy for her victims.

HER SCOTCH: "Dewar's 'White Label,' on the rocks. My father drinks Dewar's; so do I. Like Daddy, like daughter."

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